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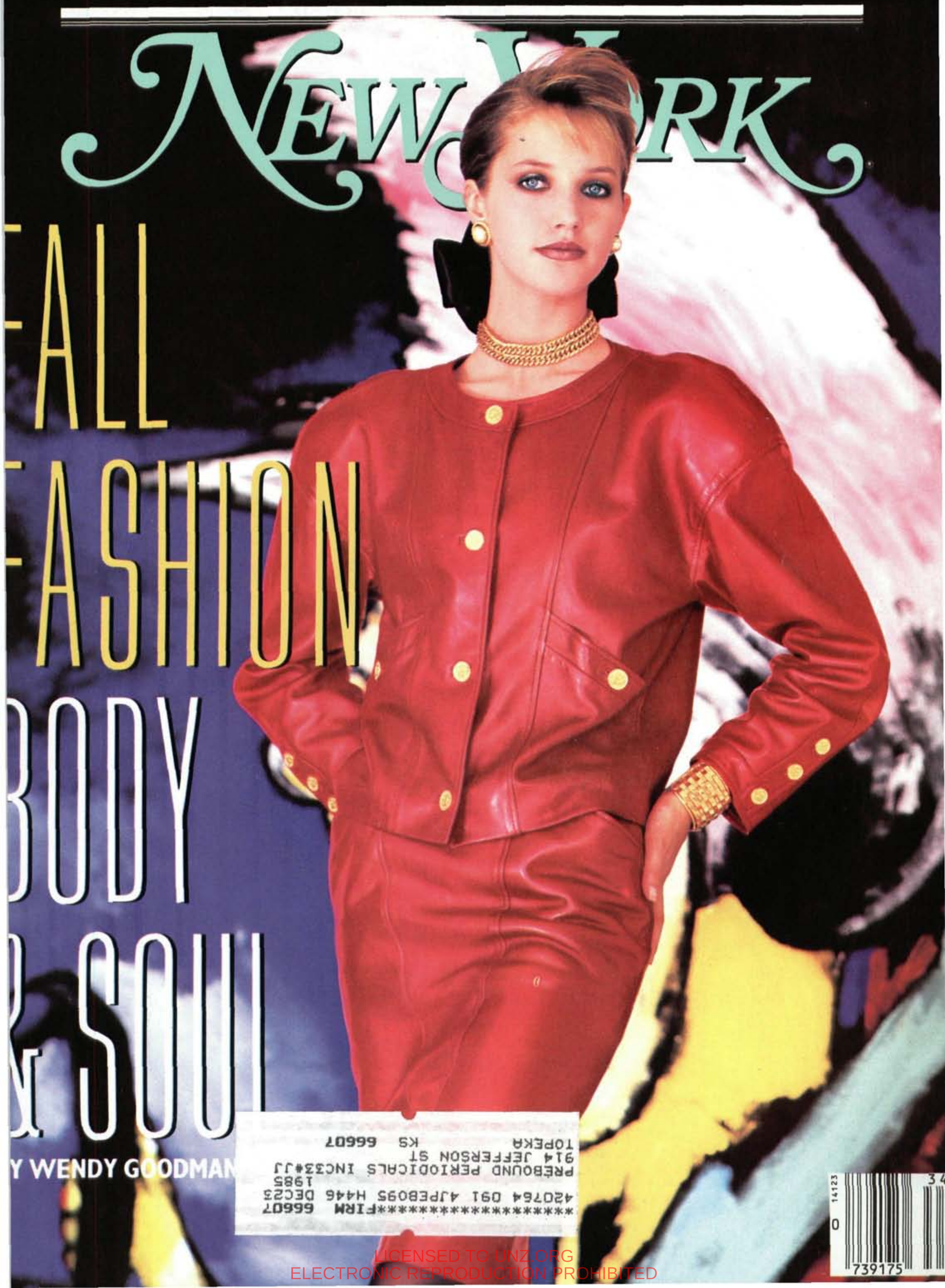

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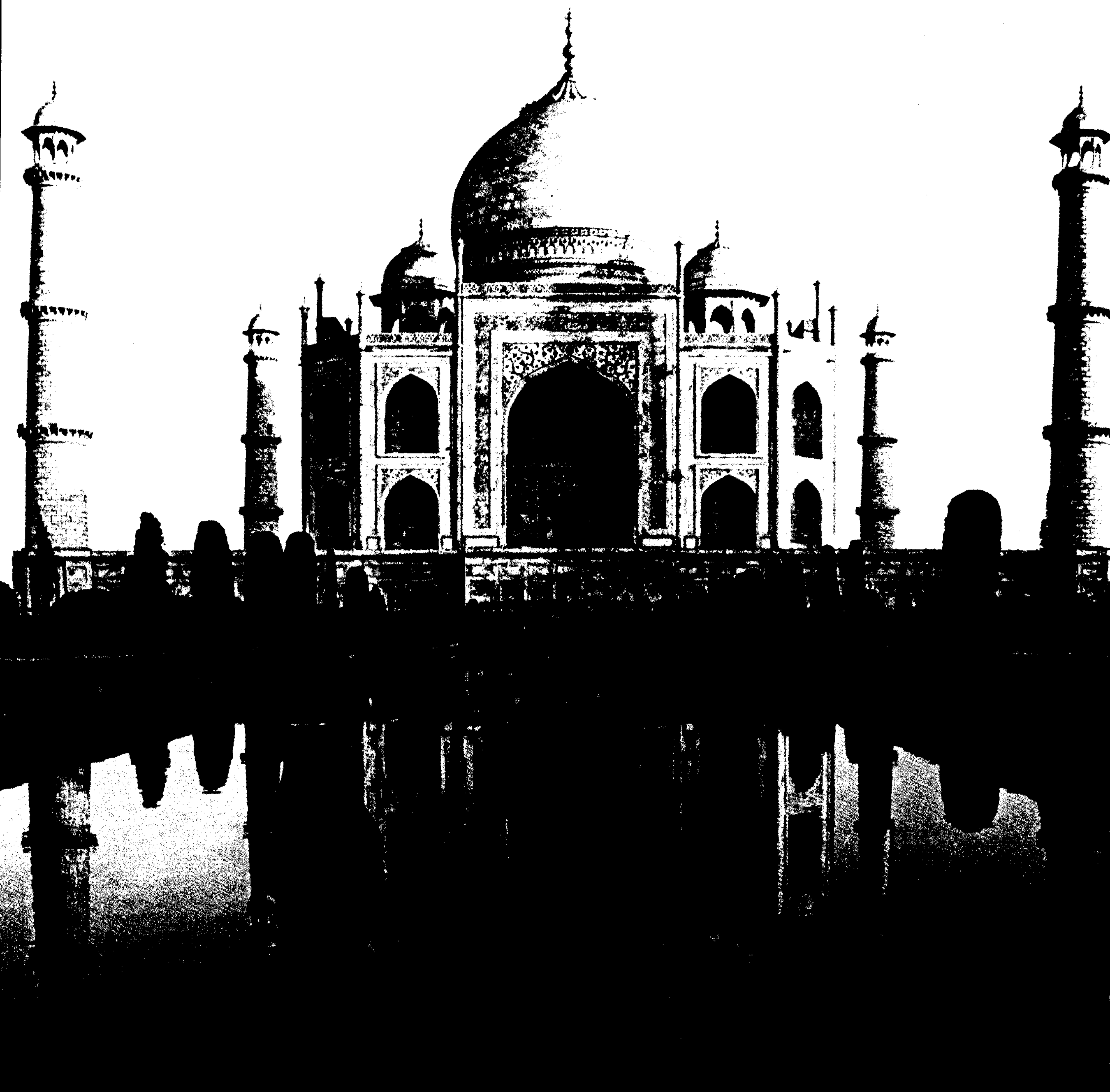

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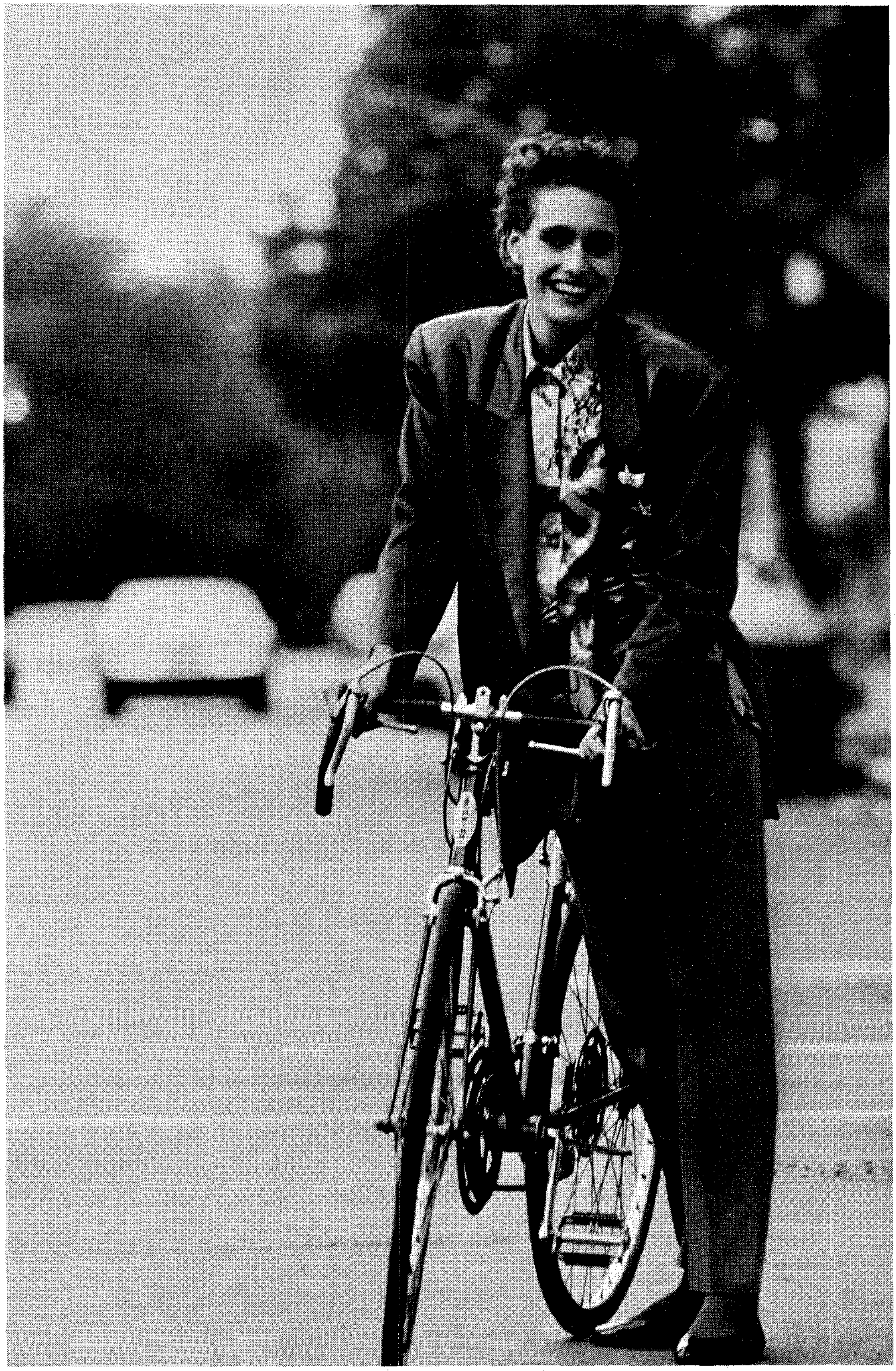

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48 The Cop Who Came In From the Heat

BY NICHOLAS PILEGGI

Detective Richard "Bo" Dietl, 35, loved to catch crooks. In fifteen years on the New York City police force, he made 1,400 felony arrests (the average cop makes 120 over the same career span), and 95 percent of them ended in convictions. During that time, he was mugged more than 500 times while working as a decoy; he was stabbed, shot at, beaten, run over, pushed down a flight of stairs—and he only once fired his gun at a suspect. Dietl was one of the officers responsible for catching two men who raped and tortured a 30-year-old nun in East Harlem in 1981, and last year, he tracked down the man later convicted of the Palm Sunday massacre in East New York. But on March 5, Bo Dietl turned in his badge, and no one on the force even asked him why. Nicholas Pileggi reports on the loss of a good cop.

56 The Video That Devoured Menemsha

BY ERIC POOLEY

Jeff Stein is one of the most in-demand rock-video directors. He has created videos for Hall and Oates, Billy Idol, and Tom Petty; most recently, he created a three-part camp fantasy for Carly Simon's single "My New Boyfriend," in three hectic days on Martha's Vineyard. Stein has a fondness for the makeshift that fires up artists, infuriates producers, and gets him into battles with his collaborators. His movie from old Who footage took four years and $2 million to complete, his compilation of grade-Z movies went a year over schedule, and his video for the Cars turned into a fight for credit. "This is rock and roll," says Stein. "Who wants a good reputation?"

64 Fall Fashion: Body and Soul

BY WENDY GOODMAN

For fall, fashion designers have thrown us a curve: Instead of concealing the shape of the body, they're enhancing it. For evening, there's the dazzle of metal and the surprise of familiar fabrics in new shapes, and for anytime at all, there's the fun of jewelry that's bold and brash, and the elegance of gloves that go to all lengths. And even the details—shirring, draping—accentuate the positive. The look this autumn is polished and self-confident, and, most of all, feminine.

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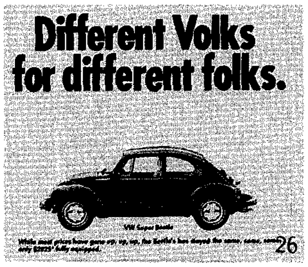

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Cover: Photograph by Douglas Keeve.

Leather suit by Karl Lagerfeld for Chanel, $2,900, at Bergdorf Goodman; costume-jewelry earrings, $70, choker, $120, and cuff, $500, by Chanel, at Bloomingdale's. Model: Cecilia Chancellor of Name. Hair: Mitch Barry. Makeup: Linda Cantello. Painting by Michaele Vollbracht.

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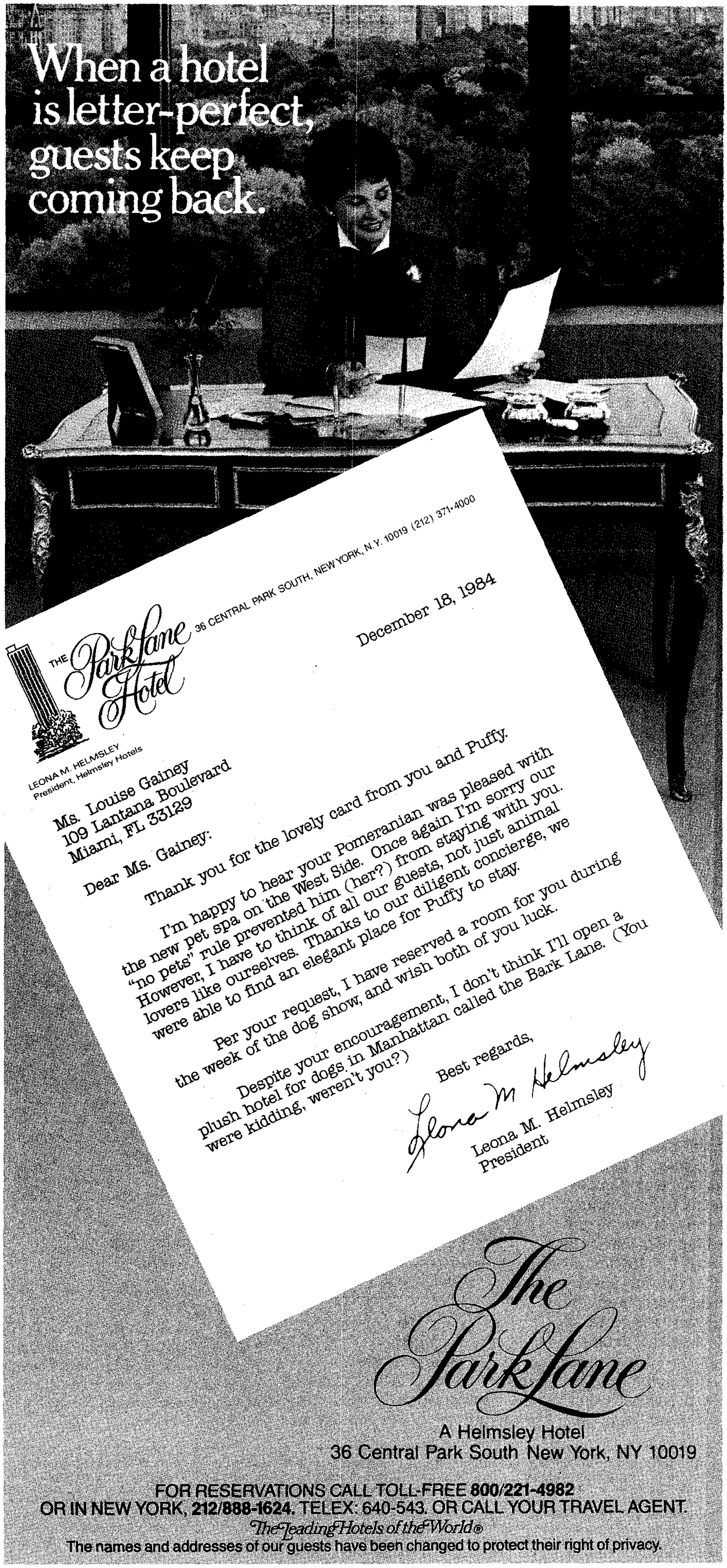
Photograph, top left: Robin Moyer/Gamma-Liaison.



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December 18, 1984

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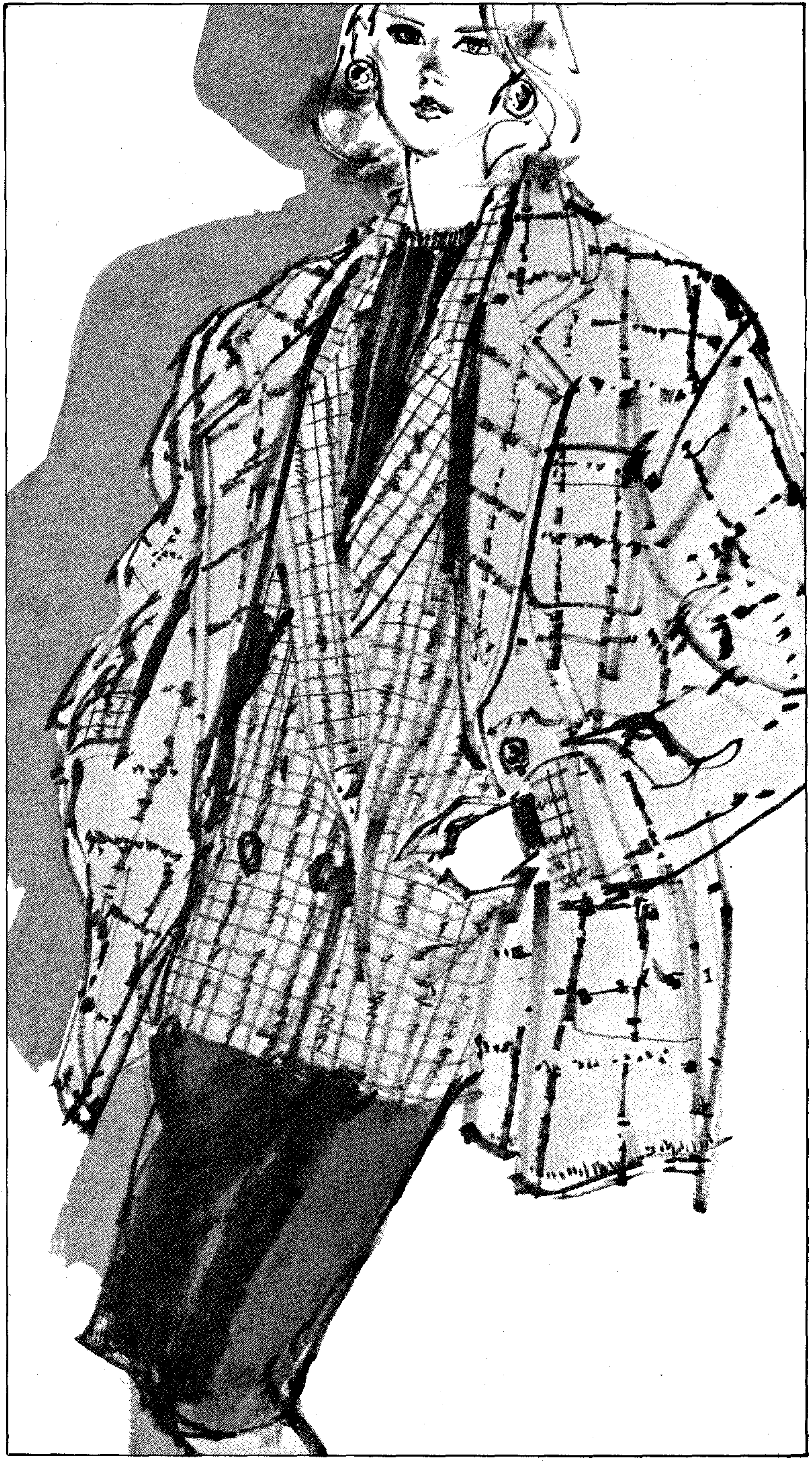

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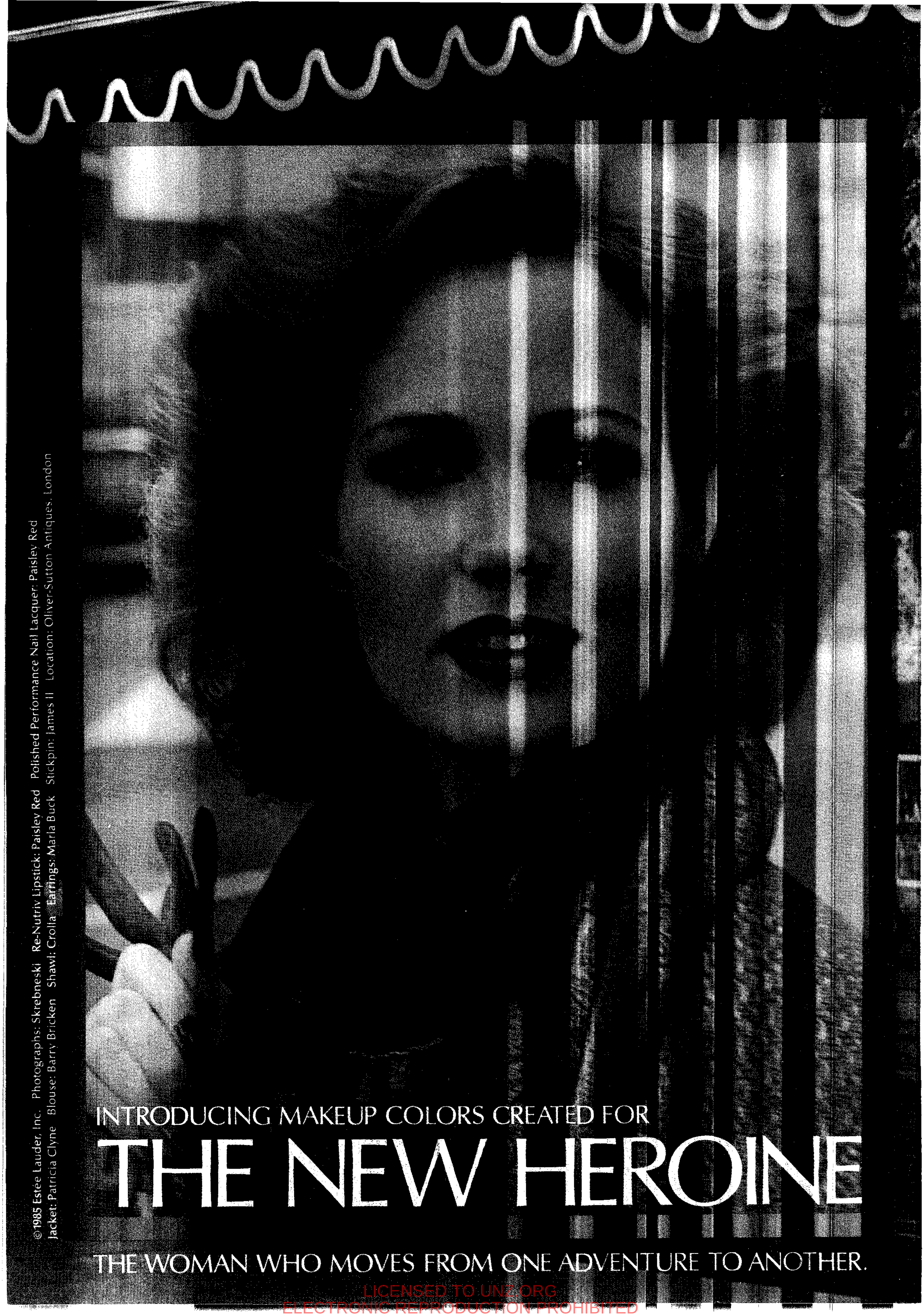
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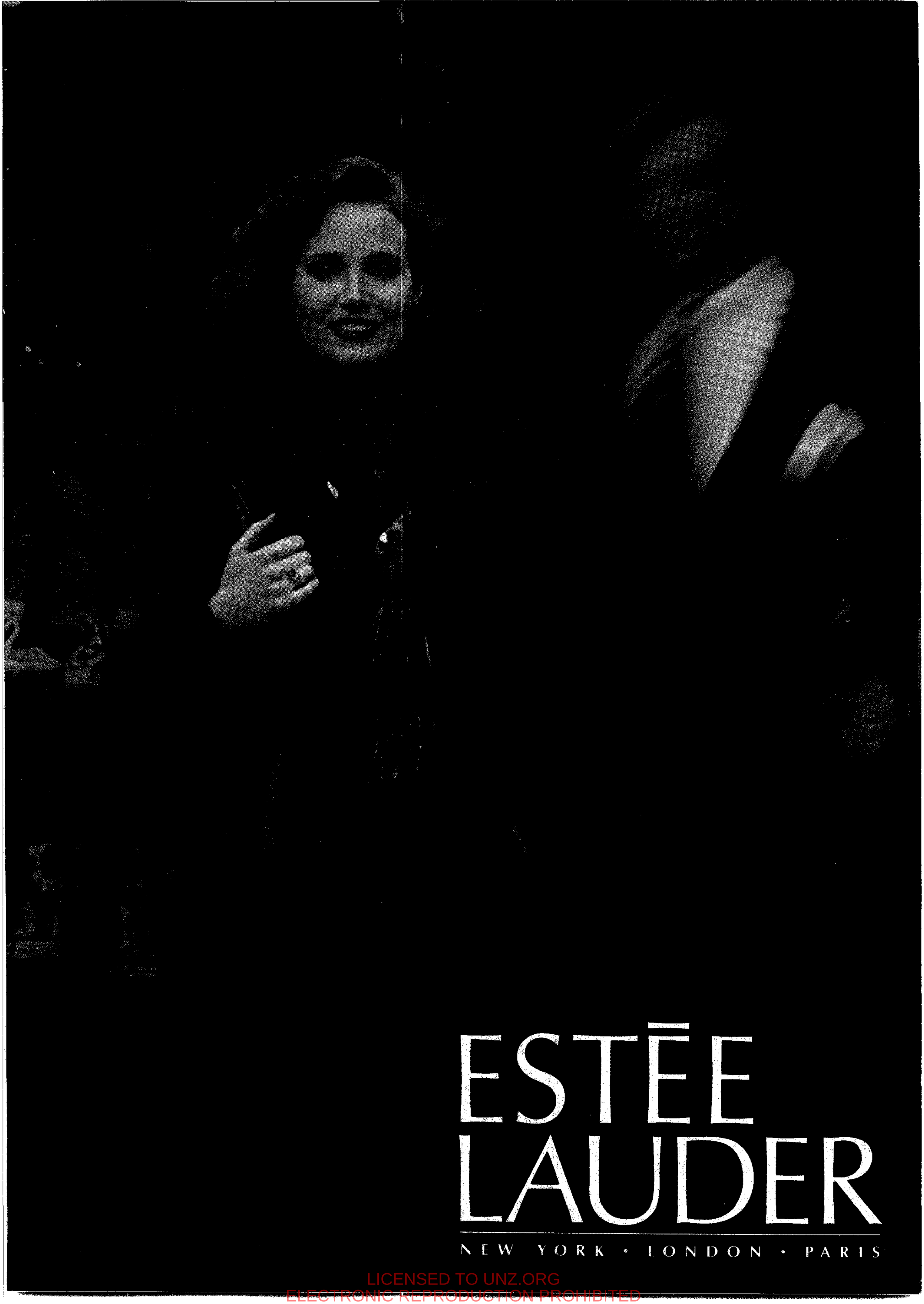
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LETTERS

Rich and Famous

JULIE BAUMGOLD'S PIECE ON LESLIE WEXNER ["The Bachelor Billionaire," August 5] was wonderful. Such a writer! Please keep her busy with more of the same type of lovely assignments.

Richard A. Aptekar
Dallas, Tex.

AFTER READING ABOUT LES WEXNER'S charitable side and his caring concern for his employees, I couldn't help but write this letter. You see, I am one of those affected by his takeovers. At the end of 1982, he bought Roaman's, Inc., the large-size-clothing firm where I had been an executive for fifteen years. I got the old heave-ho and eight weeks' severance pay. I am in my forties, and the pension I was supposed to be getting from my firm is now tied up until I am 65, with no chance of a settlement. I also have recently learned that my 1982 bonus, in excess of $10,000, will not be paid to me. I am still unemployed, and the fact that Wexner has swallowed up the large-size-clothing market has not made my search for a position easier. I can understand Wexner's business decisions, but when I read that his employees feel that they are part of a family, I really had to laugh—I'd hate to sit down to a nice family dinner with Leslie Wexner.

Marc Ross
Manhattan

I AM A 29-YEAR-OLD PRINCIPAL IN A RAPidly growing children's-wear retail chain based in Columbus, Ohio. Leslie Wexner has been my mentor and my friend, and he is far more down-to-earth than "The Bachelor Billionaire" indicates. He states his unique, gutsy, and usually correct opinions to those who will listen. Wexner need not share any of his vision, but he does. Many do not listen, but soon they will. Why? Because soon they will understand that he needs to make a difference and that he is set on trying to make our world a better place. The "coming out" of Leslie H. Wexner will benefit our country. He helped people like me, far from the limelight, long before he achieved mega-megabucks!

Steven C. Goodman
Columbus, Ohio

The Home Front

SHELTERING THE GROWING NUMBER OF homeless men and women is one of the

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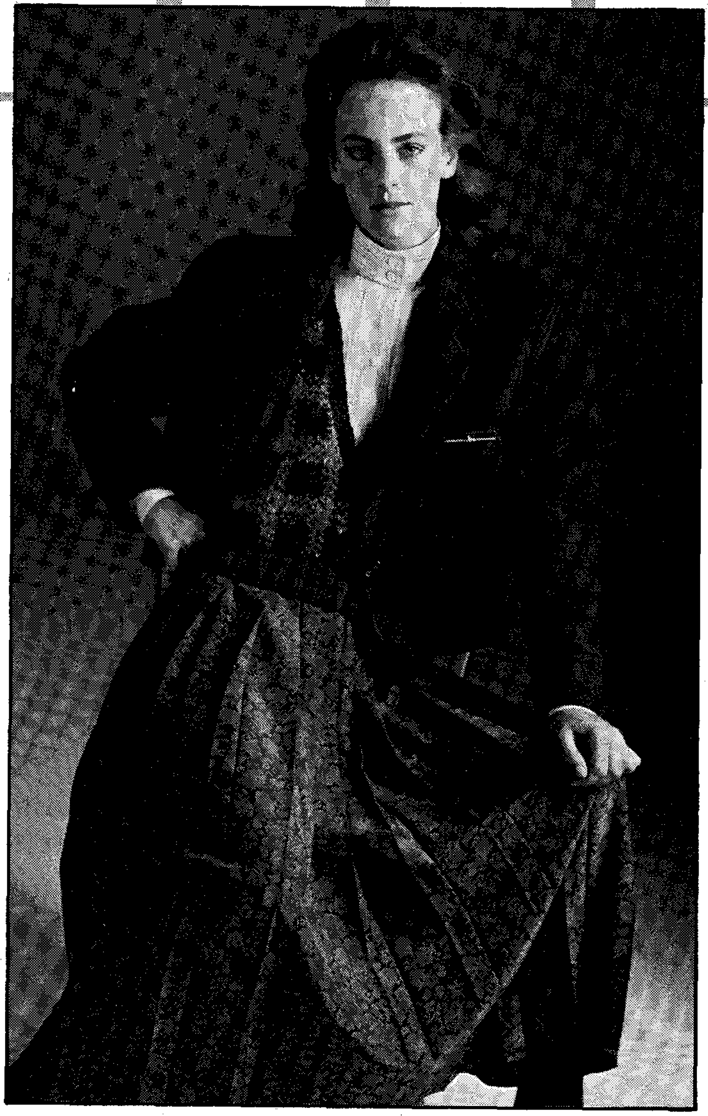

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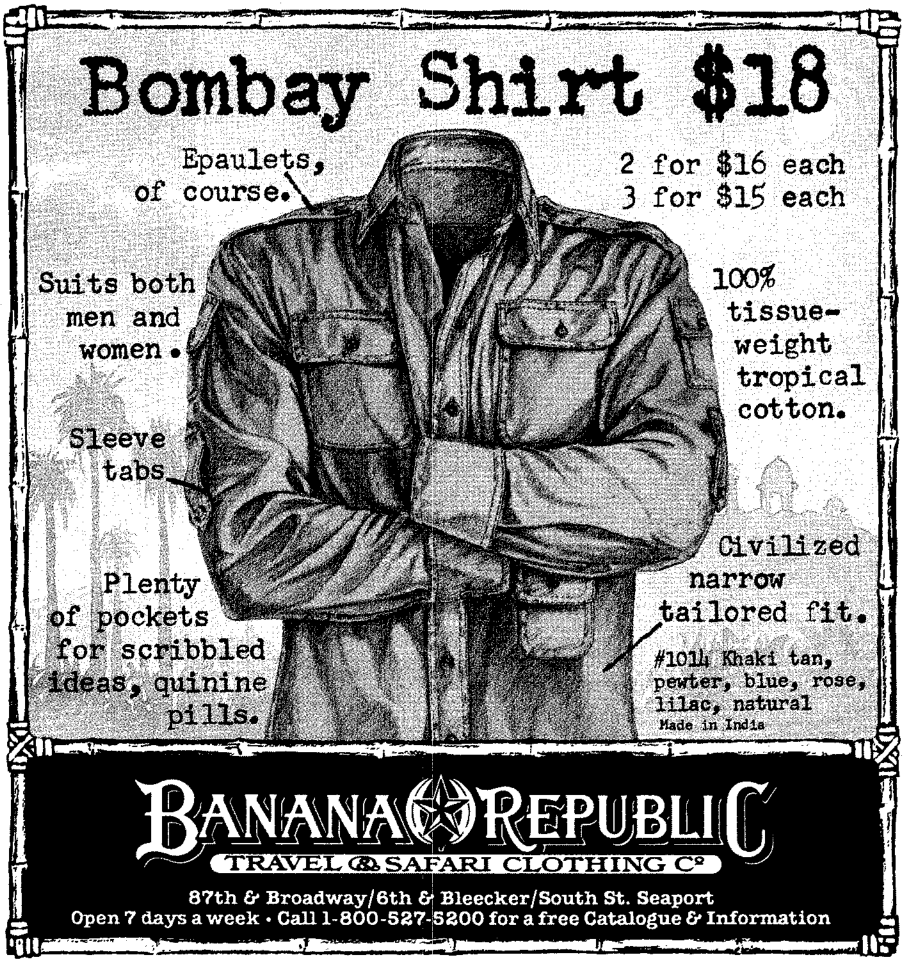
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more difficult social problems confronting New York City today. Our city has done more in this area than any other municipality in the country. Even during the warm summer months, we are sheltering close to 6,000 in our men's shelters and almost 900 in our women's shelters. Sarajane Archdeacon ["A Homeless Woman's Story," July 29] has given strength and encouragement to those of us who administer the programs and to the hundreds of workers who assist the homeless each day. Her balanced presentation and willingness to describe her experience are journalism at its best. We are grateful to all who worked on the article.

George Gross
Commissioner, Human
Resources Administration
Manhattan

I HAVE SPENT THE LAST TWO AND A HALF years working with the homeless in six shelters in midtown Manhattan. I have witnessed all of the behaviors Sarajane Archdeacon describes, and I winced when she gleefully referred to the "drama—the variety, color, and zest—of life in shelters." Many of the homeless are "mentals": chronic schizophrenics without medication. Untreated, they are subject to hallucinations and delusions. Both are quite real to the afflicted, and often terrifying. Archdeacon describes Vanessa's assertion that she is a "green goddess" as a "serene conviction." This is not merely incorrect but unkind. The psychotic mind is not serene, and Vanessa needs help—not an audience. The hard-core homeless are men and women who have lost or severed all connections with society. Unlike Archdeacon, they have no skills and no relevant job history to draw upon, and they are plagued by a waking nightmare of visions and voices. These, the truly disengaged, do not need a professional writer to explain away their behaviors. They require a network, a support system developed slowly and carefully. They require medication to treat the mental illness that creates obstacles to all other efforts to help them. They require supervised housing, with assistance in securing and budgeting finances, and training in daily living. The reason your articles were written by a "fake" homeless man ["Diary of a Homeless Man," by John R. Coleman, February 21, 1983] and a middle-class woman whose 23-year stay abroad was rudely interrupted is that the majority of the homeless are too disturbed, too psychologically ill to relate their story.

Babette Wieland
The Council's Center
for Problems of Living
Manhattan

Anxiety Attack

I WAS DISAPPOINTED TO SEE THE ANECdote entitled "Low Anxiety" in "Fas

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Track" [by Peter Guttman, July 29]. It depicts racism of a dangerous kind: subtle and disguised as humor.

The punch line of this tale is that the storyteller sees "black man" and "mugger" as synonymous, and panics. That the "stocky young black man, casually dressed," was apparently a subway employee was of little or no importance to Guttman. That Guttman followed this very same black man into the passageway, on his own volition—never having been accosted by the "stranger," yet still assuming that he was about to become a crime victim—says that the writer is a racist. There is nothing funny or cute about this story, and I am dismayed at *New York* Magazine for perpetuating this attitude.

Eleanore Wells
Manhattan

A Clarification

MICHAEL DALY'S "THE COMEBACK KIDS" [July 22] contained the following statement: "Either kindness or hunger for a top price" made me and my partners "lax about the terms" of our sale of the Executive Hotel to Steve Rubell and Ian Schrager. This was not so. The fact of the matter is that the sale negotiations, conducted on our part by a battery of high-level real-estate lawyers and accountants, concluded with our obtaining specific contract clauses that protected us as much as was legally possible.

Daly notes that we granted "a rare concession called a subordination clause. . . . If the business failed, the subordination clause would allow the bank to satisfy the debt by seizing the building. . . . Steve and Ian could just walk away."

I am sure that the details are too technical to interest your readers, but the bottom line is this: My partners and I retained the mortgage on the hotel and allowed Rubell and Schrager limited subordination up to $3 million—in effect, limiting their borrowing to that figure. If they needed further bank loans, they would have to pre-pay our mortgage first. The $3 million was to be used for renovations that the hotel required in any case. Since our first mortgage on the hotel was less than $500,000, we reasoned that in the event Rubell and Schrager defaulted during construction, we would take back the hotel with brand-new mechanicals, assuming total mortgages of only $3.5-million. Indeed, Rubell and Schrager did exceed their original budget and wound up having to pre-pay our nine-year mortgage in eighteen months. Clearly, my group was more than satisfied by this transaction, as were Rubell and Schrager, who were able to renovate the hotel and open it to instant and continuing success.

Mark H. Fleischman
Manhattan

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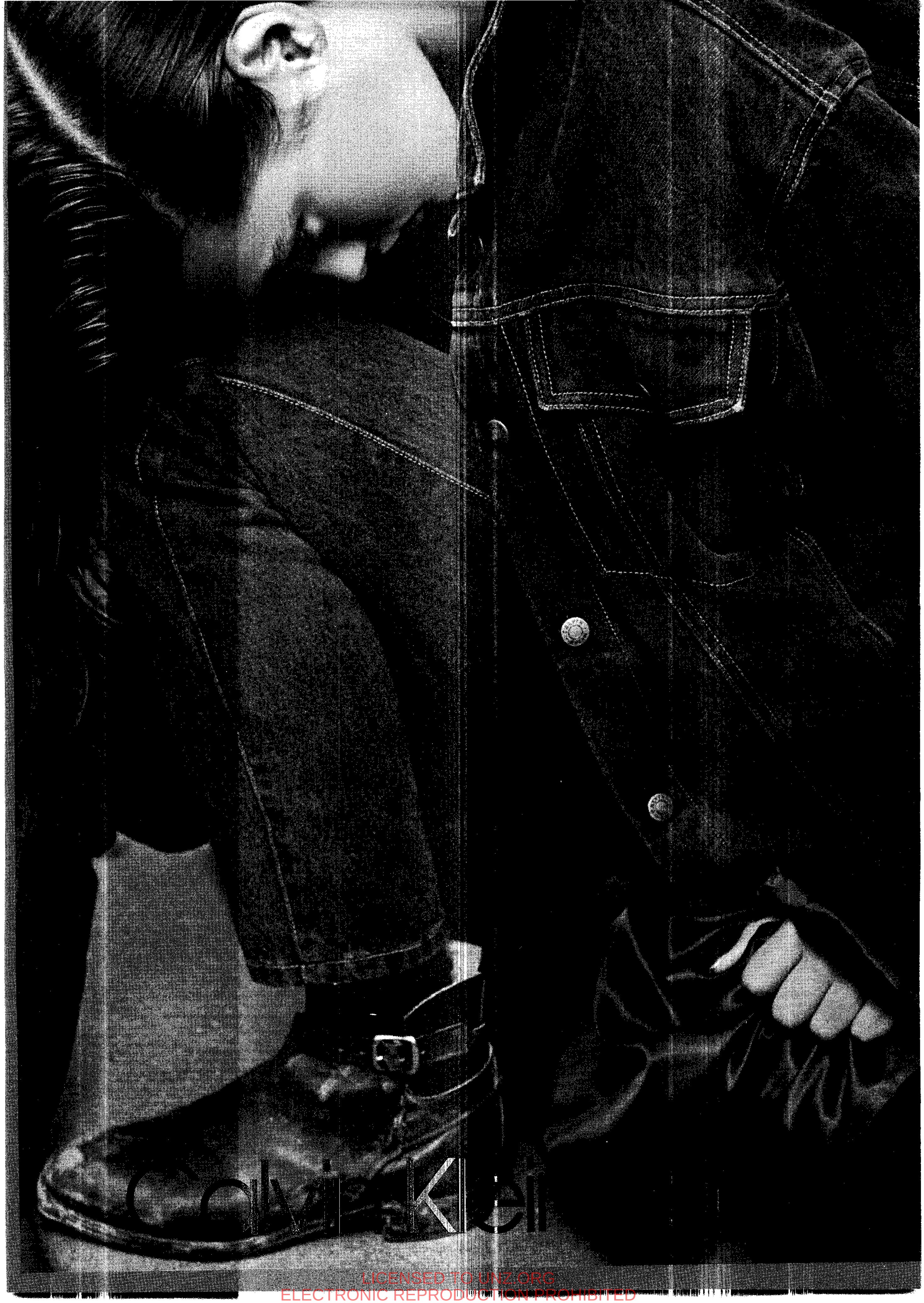

Calvin Klein

NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

EARLY BERNSTEIN...RESTLESS THEATERS...GERRY REDUX...PRESIDENTS IN STITCHES

THE FLIP SIDE OF *HEARTBURN*

Although Carl Bernstein is now complaining about the "public circus" his former wife, Nora Ephron, is making of their lives by putting her novel, *Heartburn,* on film, old friends in Washington remember that Carl was not so reluctant to turn his private life into a movie in happier times. While they were together, Carl and Nora, with some help from Washington *Post* columnist Richard Cohen, wrote a script about a Washington–New York courtship. The *Heartburn* script describes the breakup of their marriage as they fly back and forth between New York and Washington, just as the earlier screenplay tells the story of their romance on those same flights. The title of the movie-that-never-was: *The Eastern Shuttle.*

WITH AN EYE ON '86, FERRARO TAPS HER BRAIN TRUST

Is would-be U.S. senatorial candidate Geraldine Ferraro "working on a new image" with campaign consultants David Sawyer and Jack Leslie? That's what one visitor to Sawyer's offices was told when he saw Ferraro there. But Jack Leslie says that Ferraro—who will start a promo tour for her Bantam autobiography, *Ferraro: My Story,* in mid-October—has no formal relationship with them yet. "She keeps in touch with us, and we keep in touch with her," insists Leslie, who was an adviser to Ferraro when she was chairwoman of the 1984 Democratic Platform Committee and again during the vice-presidential campaign. "There's nothing more to it than that. And we certainly haven't been talking to her about a new image."

NEXT, OFF-OFF-OFF BROADWAY?

Broadway's Nederlanders have been telling fellow producers they're prepared to follow the Jets and Giants to New Jersey if the city designates their Broadway theaters as landmarks. And one Broadway source confirms that brothers Jimmy and Bob—who own eleven theaters—have actually been scouting a spot adjacent to the Meadowlands complex.

Bob Nederlander won't comment on the location but insists that building a New Jersey entertainment complex with several theaters and hotels is an alternative to operating landmark theaters.

The Landmarks Preservation Commission two weeks ago voted to approve three theaters as landmarks, including the Nederlanders' Neil Simon. Commissioners are expected to designate at least 24 of the 45 theaters in the district.

The Nederlanders say they have not given up on New York altogether and are pushing for special guidelines that would allow them to alter theater interiors and make it easier to transfer valuable air rights after a theater becomes a landmark.

Are the Nederlanders just bluffing? "We're serious: We cannot afford to operate landmarked theaters," says Bob, who insists he can get theatergoers across the Hudson. "People don't go to look at a theater, they go to a show." MARY ANNE OSTROM

THE *TODAY* SHOW—YUP AND COMING

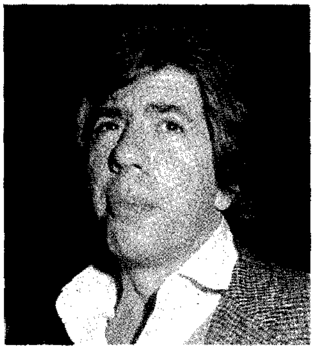
"They just came out of the woodwork," says *Today* show executive producer Steve Friedman. "They" are the 18- to 34-year-olds who this summer are suddenly watching the *Today* show.

Good Morning America held its own against *Today* in the July books, with a 4.3 Nielsen rating against a 4.0 for *Today* and a 3.0 for the beleaguered *CBS Morning News.* But the number of adults 18 to 34 who watched *Today* in July increased a dramatic 67 percent over the number in the same month a year ago. *Good Morning America's* share of those 18- to 34-year-olds was down 6 percent, while *The CBS Morning News's* share stayed virtually the same. In the 25- to-54 age-group, *Today* also gained: It was up 32 percent, while *Good Morning America* was up 25 percent and CBS down 13.

"Even I was surprised,"

NOW LET ME TELL YOU ABOUT *MY* OPERATION

What are two of the country's most famous old pols talking to each other about these days? Their operations. The day the report on Nixon's skin-cancer surgery broke, the former president got a call from President Reagan in which the two men discussed their respective surgery. While Reagan assured Nixon that he felt "terrific" and was ready to take up the campaign for tax reform, Nixon warned the president to be sure to give himself enough time to recover before going out on the campaign trail.



BERNSTEIN

PAULEY AND GUMBEL

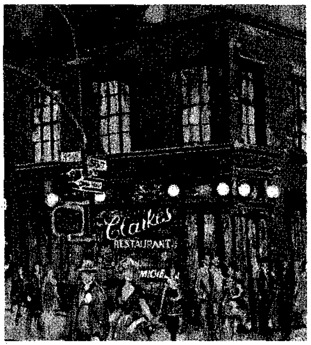
FERRARO
MY STORY
Geraldine A. Ferraro

FERRARO'S BIO

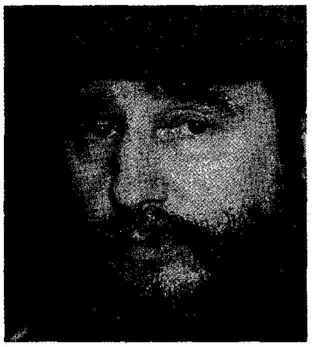
Photographs: top, Anthony Savignano/Galella; bottom, Raeanne Rubinstein.

L.A. CLARKE'S...BELLOWS ON THE RIM...TURNER'S TEASER...A CASTRO BOOKSHELF

A SCENE FROM *9½ WEEKS*



P. J. CLARKE'S



CASTRO

says Friedman, who has trouble accounting for this incredible increase in the 18- to 34-year-olds. "We've been doing more music, and with Jane Pauley's new interests, more of our pieces may be geared to mothers of young children. But I think we're also helped by our prime-time schedule. The same people watching NBC at ten to eleven at night are sticking with us in the morning. It's the *Miami Vice* effect."

Today's ratings increase is just as dramatic among the quintessential *Miami Vice* audience—"professionals in households with incomes over $30,000," as ad men call them. The average increase in the 1984–85 season sweeps over the 1983–84 season sweeps was 41 percent for women 18 to 49 in those upscale households, and 49 percent for the men. The increased number of viewers in this prime buying group has already enabled NBC to boost the cost of a 30-second spot on *Today* from $12,000 in the last fall quarter to $15,000 this fall. With five shows a week, 52 weeks a year, that's an estimated additional $15.6 million in income for NBC.

……

TED TURNER'S 'BONUS' FROM MGM

Ted Turner may not be so happy to have all the films he'll get if his deal to buy MGM goes through.

In addition to the rights to such American classics as *Singin' in the Rain, The Wizard of Oz,* and *Gone With the Wind,* Turner, who once called on all CNN viewers to write their congressmen to protest sex and violence in Hollywood films, will also have bought the right to distribute *9½ Weeks,* the film based on the sadomasochistic soft-porn novel of the same name. The film, which stars Mickey Rourke, was originally set to be produced by Tri-Star Pictures. But after Tri-Star put the project into turnaround, it was picked up by Producers Sales Organization and MGM.

"The joke on the lot this week," one MGM producer tells *New York,* "is that by the time Ted Turner gets around to releasing the film, it's going to be called *4½ Weeks.*"

……

JIM BELLOWS'S NEW ROLE AT ABC

After two years of impatiently sitting in one of the fourth-floor executive offices at 7 West 66th Street developing news-magazine shows (*American Pie, 7 Days*) that nobody at ABC was willing to produce, veteran newspaper editor Jim Bellows (New York *Herald-Tribune,* Washington *Star,* Los Angeles *Times* and *Herald-Examiner*) has moved upstairs to become executive editor of *World News Tonight.* The question being asked is whether Bellows has simply been placed "on the rim" of the newsroom until his contract runs out or whether he stands a chance of becoming a permanent part of the news operation.

COMING SOON—THE *OTHER* CASTRO STORY

While everyone is talking about the book deal Simon and Schuster's Dick Snyder is negotiating with Cuban president Fidel Castro, over at Bantam, editorial director Stephen Rubin just got the memoirs of one of the highest-ranking Cuban defectors, a former Castro intimate who started out in the hills with Fidel and served in his government as late as 1981. The book, which Rubin says will be published "as early as we can get it out in 1986," was written by José Luis Llovio Menéndez, who defected in late 1981 and now lives with his wife in Manhattan. "The book is backed up with scrupulous documentation," Rubin says. "How he got the documents out will be part of the story he tells. We felt good about this book when we made the deal in 1984. Then we heard about the Tad Szulc book [a biography of Castro scheduled for publication by William Morrow in 1986]. Then for months we were hearing that Dick was going to Cuba. Now, needless to say, we feel great about it."

GO WEST, P. J. CLARKE'S, GO WEST

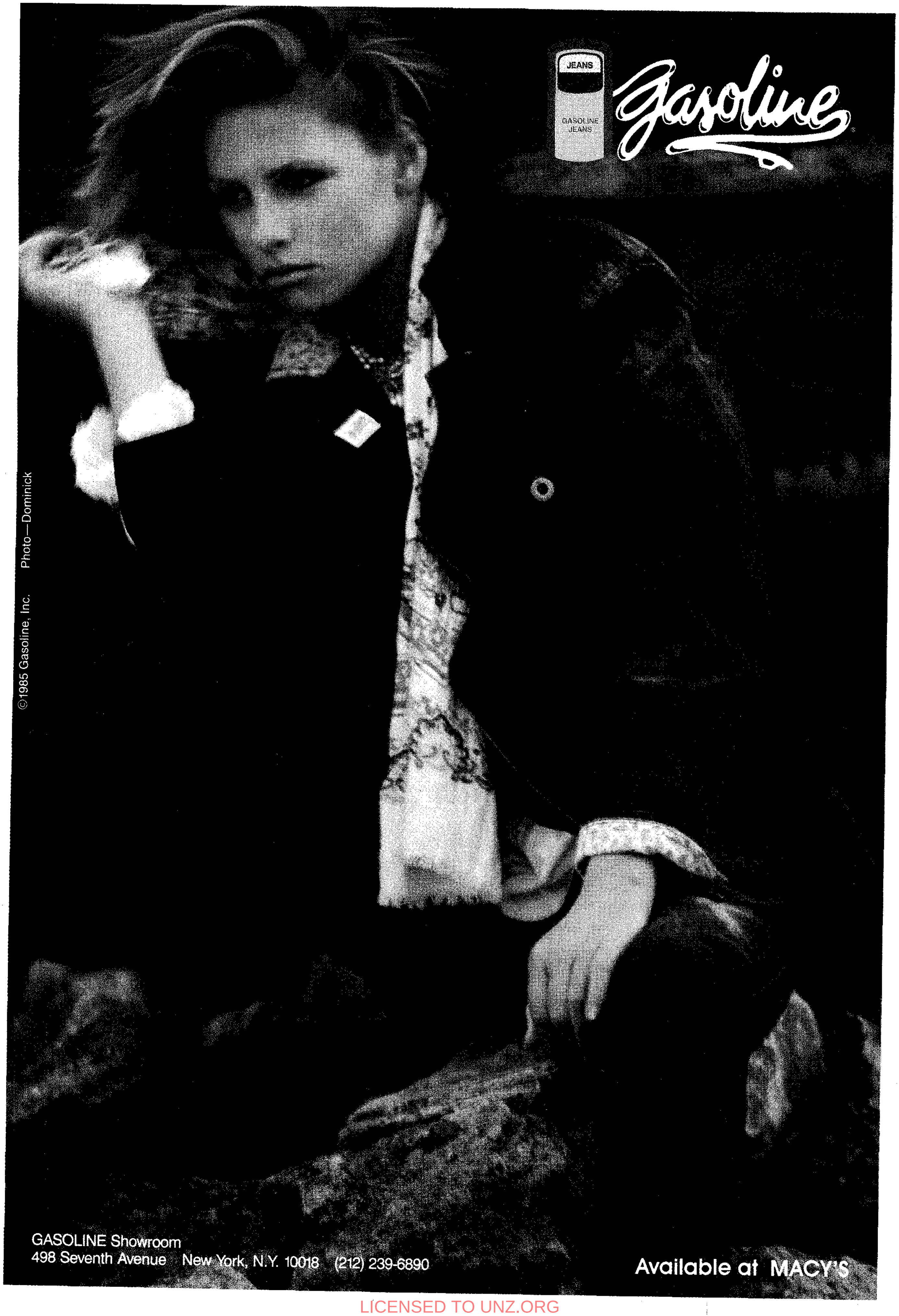
P. J. Clarke's, the East Side hangout that has served its hamburgers to the likes of Jacqueline Onassis and former governor Hugh Carey, will soon be attracting a very different kind of crowd.

Co-owner Daniel Lavezzo has just completed negotiations with New York businessman Ed Keegan to open a branch of his nineteenth-century New York institution in West Hollywood's chic Beverly Center shopping mall.

Keegan is currently wooing Hollywood and sports stars to invest in the venture and has so far lined up Bill Walton and Dick Van Patten, along with former Knicks star Ernie Vandeweghe.

"It'll be a grown-up Hard Rock Cafe," says Keegan. The West Coast Clarke's, to be open in time for Christmas, will be just 100 yards from Peter Morton's Hard Rock and across the street from the new site for Patrick Terrail's Ma Maison.

Photograph, bottom: Diego Goldberg/Sygma. Illustration, center: Kamil Kubik.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The Bottom Line/Dan Dorfman

BANKAMERICA BLUES

SEC Investigates Schwab

THE SECURITIES & EXCHANGE COMMISSION is investigating the sale of over 400,000 shares of BankAmerica stock by director Charles Schwab. The sales took place shortly before the bank's July 17 disclosure of a $338-million second-quarter loss.

Schwab, 48, is also chairman of Charles Schwab & Company, the nation's biggest discount-brokerage firm and a BankAmerica subsidiary.

Charles Schwab

Between June 13 and July 1, Schwab sold about 403,000 BankAmerica shares—almost 75 percent of his holdings, or about $7.5 million worth—at prices ranging from about 18 to 19⅜. That left him with about 140,000 shares.

His timing was super. After the disclosure of the bad news, the bank's stock fell to 15, which meant that Schwab—figuring an average selling price of around 18¾—had saved himself about $1.5 million. BankAmerica has since rebounded a bit, to around 16.

Schwab confirmed that the SEC is looking into his stock transactions, but he denied trading on inside information (which is illegal). He insisted that "everything was on the up-and-up."

Schwab's wife, Helen, also sold a big chunk of BankAmerica stock, and her timing was equally super. Between June 17 and June 21, she sold 143,000 shares at prices ranging from 18¼ to 19⅛. Assuming an average price of 18½, her total sales involved a little over $2.6 million worth of stock. On June 21, a trust in Helen Schwab's name also sold 43,000 shares at 18¾—another $800,000 worth of stock.

Overall, the Schwabs and the trust sold about 589,000 shares for about $11 million. Their astute timing saved them about $2.2 million, given that later drop to 15.

Schwab told me that the SEC had requested copies of his stock transactions from BankAmerica. But he said, "I'm confident that I didn't have any information that the public didn't have." He said the sales were done for "personal financial planning." He explained that 90 percent of his assets were tied up in a single security and that his advisers had recommended that he diversify.

BankAmerica bought Charles Schwab & Company in January 1983 for $53 million. Schwab, who owned about 38 percent of the firm, got 850,000 BankAmerica shares—then worth about $18.7-million based on a stock price at the time of around 22. He was also appointed to BankAmerica's board.

BankAmerica has announced plans to sell off some of its assets, but Schwab declined comment on reports that he has informally approached the bank about buying back the discount-brokerage firm with a group of investors. The firm, with 92 offices and about 1 million accounts, is operating at an annual sales rate of $150 million. Sources put the firm's current worth at around $150 million. BankAmerica, I'm told, has been cool to the idea of selling its discount broker.

Fighting the Indians

MEANWHILE, BELEAGUERED BANKAMERICA is facing a pesky fight with the Hoopa Valley Indian tribe of Hoopa, California.

I've learned that a $15-million lawsuit will be filed in the next few days in the United States District Court in Northern California, charging the bank with "gross negligence" in handling the assets of some 500 Indian minors.

BankAmerica, the nation's second-largest banking institution, has had a tough time of late. After that unexpected $338-million second-quarter loss, the company cut its quarterly dividend a stiff 47 percent (from 38 cents to 20 cents), the first such reduction since 1932. The bank has been suffering badly from heavy loan losses.

The planned suit by the Indian tribe is small compared to those problems, but it raises troublesome questions. The suit involves losses the tribe allegedly sustained on over $5 million it gave to BankAmerica—roughly $3 million in September 1968 and another $2 million in September 1969. The tribe, whose 2,300 members are described as unsophisticated in financial affairs, asked the bank to invest the money, with the object of building a steady income for the children. In turn, the suit will allege that when the minors reached eighteen they were to have access to the funds for such needs as education, home purchases, and business.

Given the planned use of the funds, a conservative, non-speculative strategy would clearly seem appropriate. But the bank, serving as trustee, was anything but conservative, the suit will allege. The bank is said to have put practically the entire $5 million—over 90 percent of the tribe's investment—into common stocks.

If the allegations in the suit are true, the timing of BankAmerica's strategy couldn't have been worse. The overall stock market, as measured by Standard & Poor's 500-stock index, fell 33.2 percent between September 1968 and December 1974, when the portfolio was liquidated. On the basis of substantial but incomplete records of the tribe's stock transactions, New York lawyer Hartley T. Bernstein estimates that the tribe lost about $1.5-million.

Bernstein, who will represent the tribe in the suit, says the tribe's stock losses may well have been greater, but BankAmerica told him that it destroys trust-account records after seven years. Missing from the tribe's records are many stock sales in December 1974.

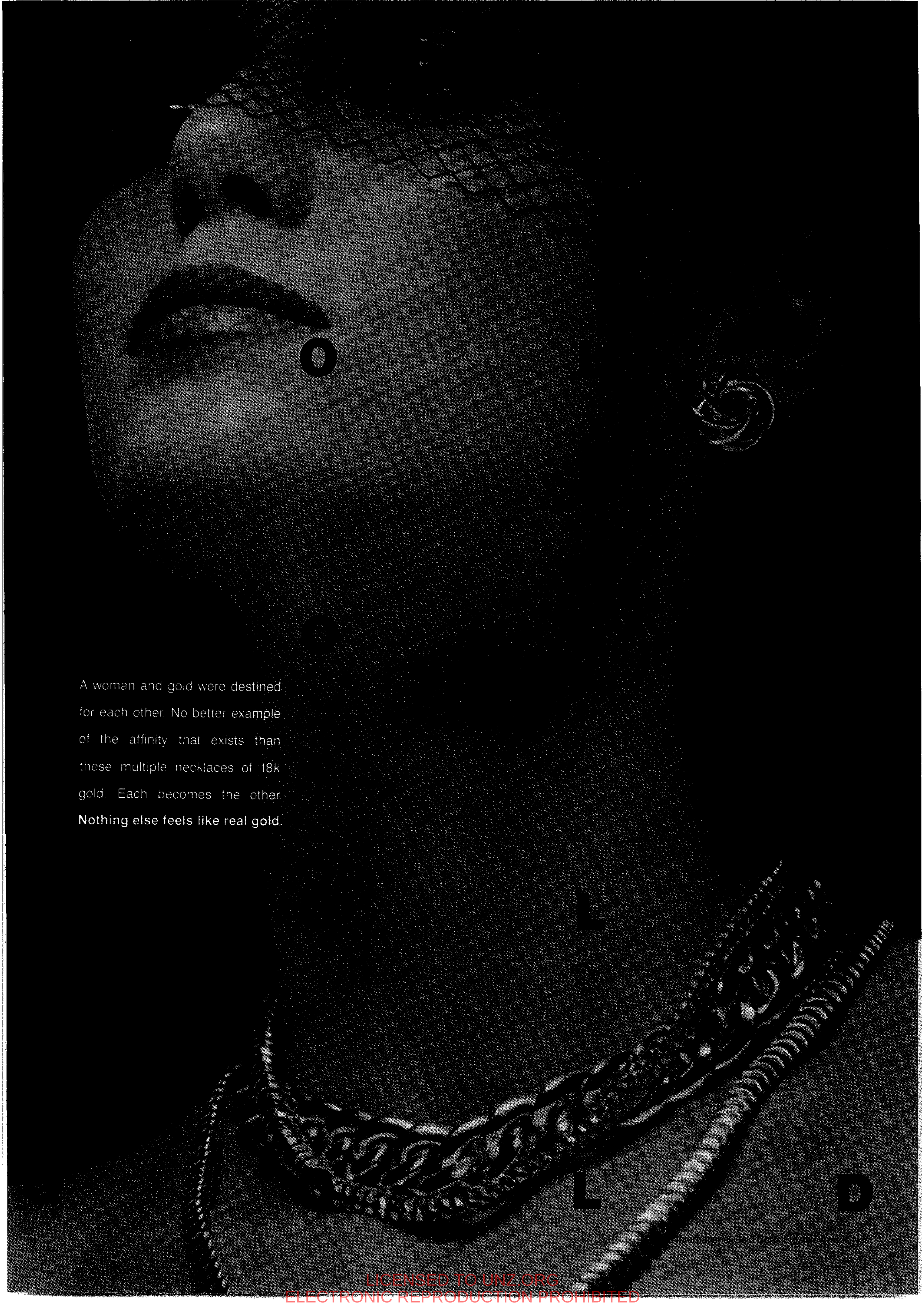
Among the bigger stock losses, as pieced together by Bernstein from the tribe's records, were Mohasco Industries, which was bought at between 36

A TRIBE'S TALE OF WOE?

Company	Purchase Price	Sale Price
Burroughs	209⅛	195⅝
Jonathan Logan*	56¼	29½–29⅝
Lone Star Industries	24¾–26⅜	16¾–17½
Macy's	46⅜–47	23
Minnesota Mining & Mfg.	90	74¾
Mohasco	36–40	15½–17½
Phillips Petroleum	66⅞	48–48⅛
SAFECO	57½–74⅜	33¼–51½
Scott & Fetzer	38½–44	16⅛
Sterling Drug	35½	28⅛–29½
Utah International**	52⅛–53¼	42⅝
WestAmerica Bancorp	36⅞–37	24⅝

NOTE: All transactions took place between Sept. 1968 and Dec. 1974.
*Later acquired by United Merchants & Manufacturers.
**Later acquired by General Electric.
SOURCE: Hartley T. Bernstein, Esq.

Photograph by Eli Reed/Magnum.



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International Gold Corp. Ltd., New York, NY

The Russian Tea Room
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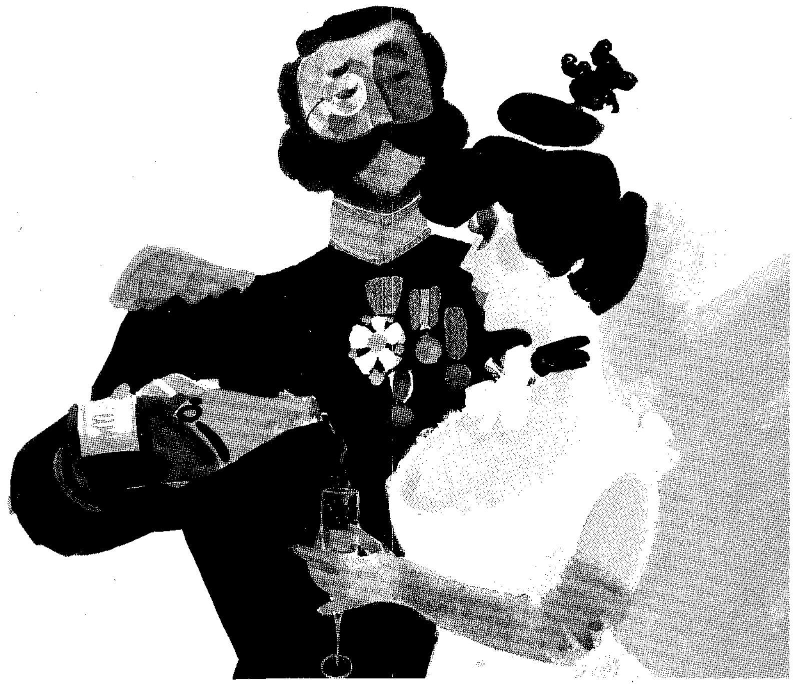
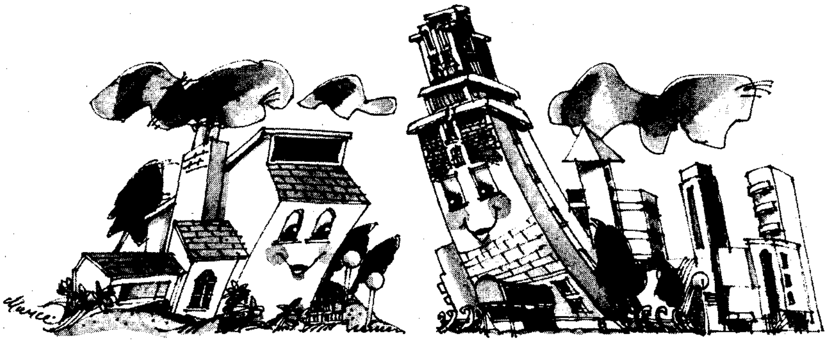


The Cozy Co-op Loan from Lincoln.



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and 40 and sold at 15½ to 17½; Scott & Fetzer, purchased at between 38½ and 44 and sold at 16⅛; and Macy's, bought at between 46⅜ and 47 and sold at 23. (A list of a dozen losing transactions appears in the chart on the previous page.)

Bernstein says $5 million will be sought for loss of principal and loss of interest, and $10 million will be sought in punitive damages.

Why did the tribe wait so long to bring a suit against the bank, which it fired in November 1975 when it hired a new trustee?

Bernstein attributes it to the tribe's lack of sophistication in any kind of financial matters. He says the prospects of legal action arose only after an examination of the stock transactions by William Gagne, who was hired as the tribe's chief financial officer in November 1983.

Gagne looked into the transactions and concluded that the account had been badly mismanaged. "I felt the bank had clearly breached its fiduciary responsibility," Gagne says. The tribe wanted a steady flow of income, not wild financial swings. That should virtually have excluded the trustee from being in the stock market, Gagne argues. "It was the worst kind of investing," he says.

Statutes of limitations vary, but when minors are involved, Bernstein says, the limits are extended until the minors come of legal age.

A spokesman for BankAmerica defends its handling of the trust. "We are continuing to review the Hoopa's claim," the spokesman says, "but at this point it doesn't look as if a suit against the bank would be successful."

Profit Sizzlers for '86

HERE'S A RUNDOWN OF THE COMPANIES that Wall Street analysts predict will rack up the biggest earnings gains in 1986 over 1985.

Air Wisconsin, a regional midwestern airline, leads the way, with a projected 113 percent gain. Home Depot, a chain of improvement centers, runs second, with an estimated 71 percent rise. General Re Corporation, a reinsurance company, comes in third, with a projected 68 percent increase.

Rounding out the top ten are Aetna Life & Casualty (67 percent), Mentor Graphics (65 percent), QMS (58 percent), Tellabs and Optical Radiation (55 percent each), American Integrity (54.5 percent), and Allegheny International (53 percent).

This exclusive earnings study was conducted by the IBES division of Lynch, Jones & Ryan. It embraces over 3,000 companies that are tracked by over 2,000 analysts. The companies had to have at least 50 cents a share in earnings in 1984, growth in 1985 and 1986, and projections from at least three analysts. ▬

A&S®

A&S IS SEARCHING FOR THE SPIRITED WOMAN

"Liberty, Fearless and Free ©", the symbol of our search

This maginificent 26½" bronze was created by Erté as his centennial tribute to the Statue of Liberty. Now it is our tribute to spirited women everywhere. Part of A&S purchase price will be donated to the Statue of Liberty-Ellis Island Foundation, Inc. The sculpture will be awarded in the name of our Spirited Woman, '85 to the cultural institution of her choice, along with a $2500 A&S Gift Certificate and a $2500 donation to her favorite tax-exempt organization.

We'd like to honor her with the Spirited Woman Award, '85

We're looking for a woman who's an achiever. Individual in the way she looks. And lives. She creates an impact! She could be you, or someone you admire. Get nomination blanks and complete guidelines in Misses' Better Sportswear at the A&S near you. Contest closes Sept. 14. No purchase necessary.

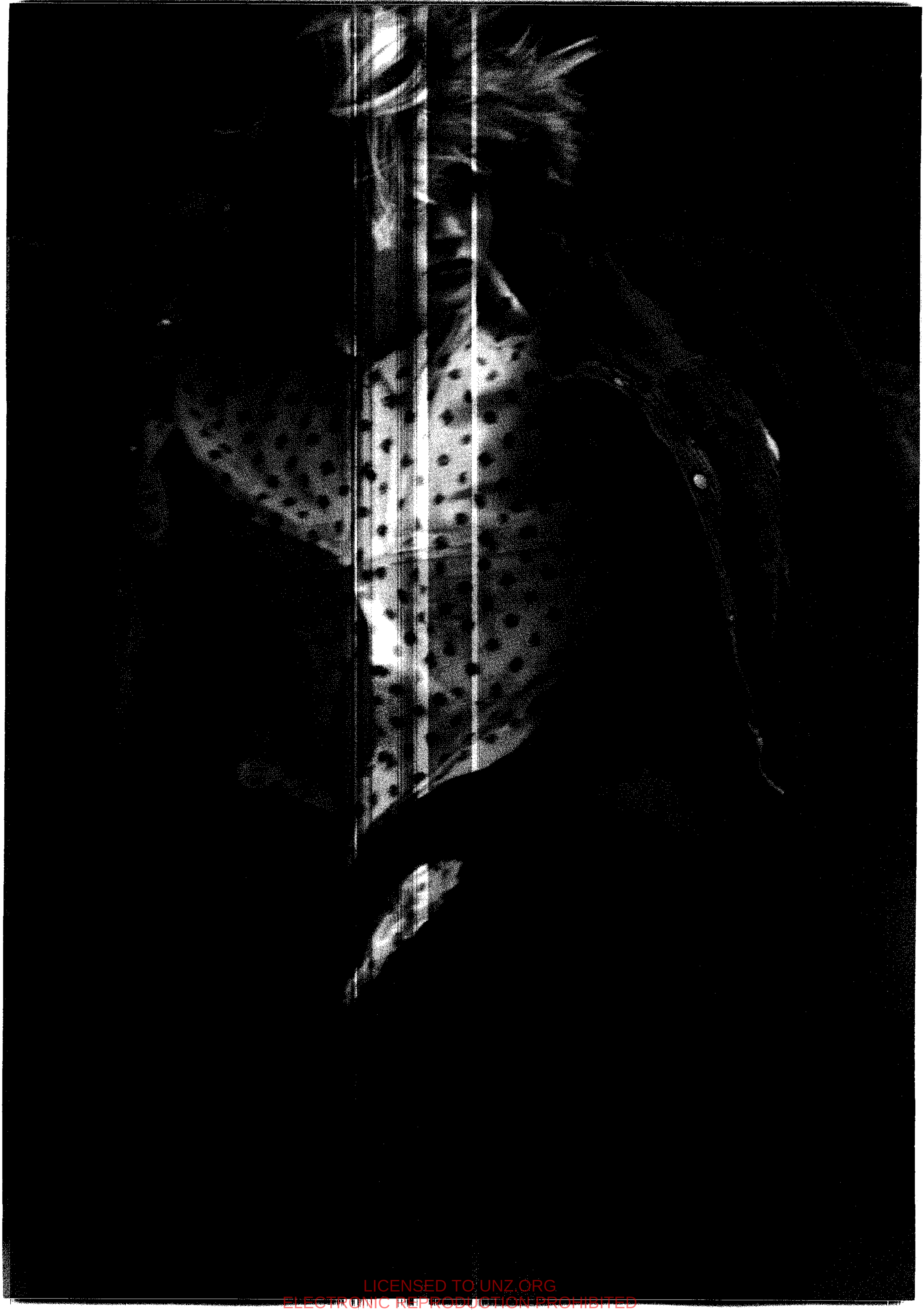
Reserve now for our September Spirited Woman Seminars

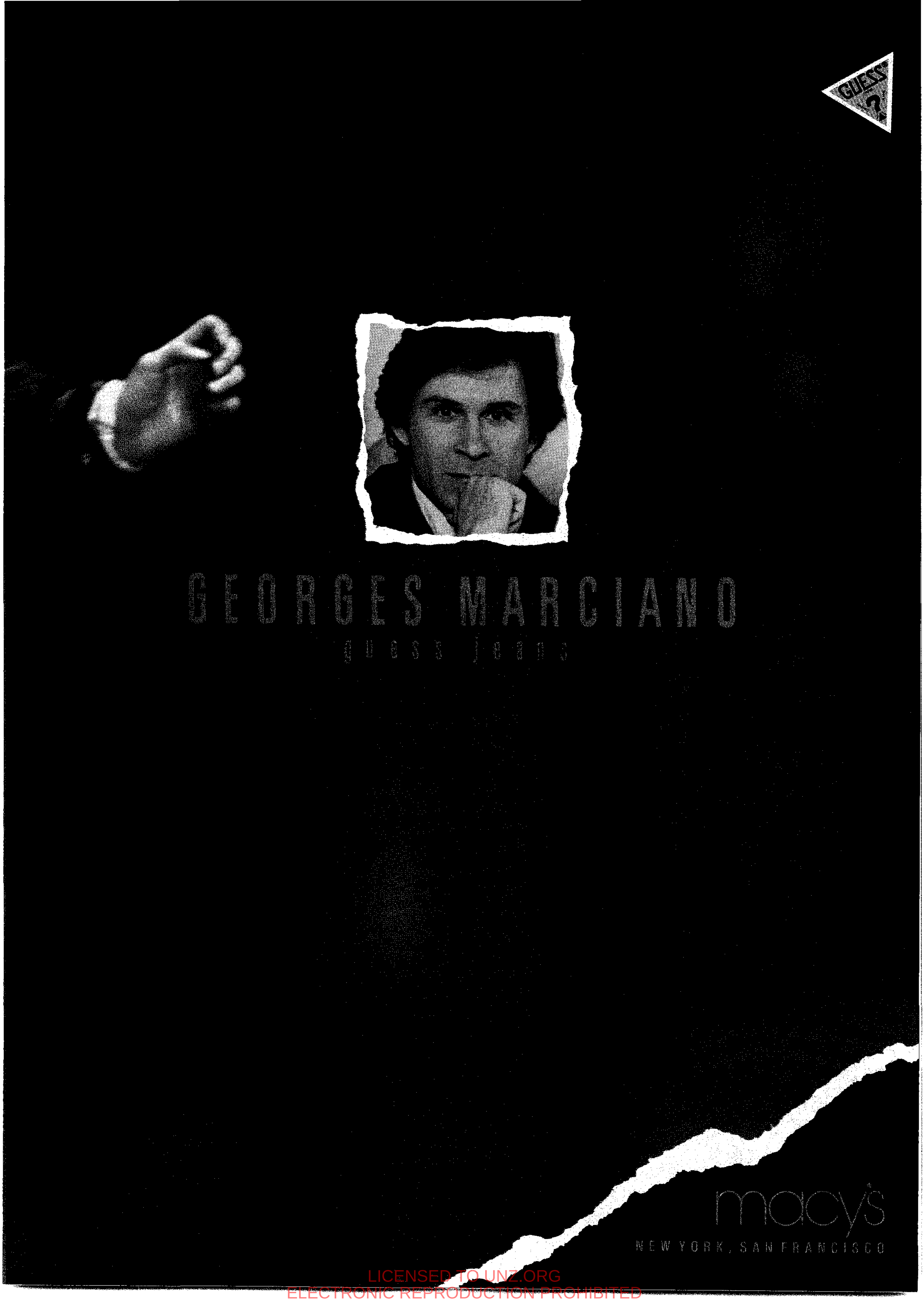
Learn how to be the best you can be! Ebbie Collins and June Elzay of Personal Image Dynamics will show you how to fine-tune your fashion image. Plus... eye-opening makeovers by Estée Lauder. The news in hair-styling by Glemby International. Tickets are $6. Space limited so reserve now. Call Special Events, 718-875-7200, Mon.-Fri., 10 a.m. to 5 p.m.

Huntington, Wed., Sept. 4, 7 p.m.	Paramus, Fri., Sept. 6, 7 p.m.	White Plains, Wed., Sept. 11, 7 p.m.	Short Hills, Fri., Sept. 13, 7 p.m.
Brooklyn, Thurs., Sept. 5, 7 p.m.	King of Prussia, Sat., Sept. 7, 2 p.m.	Hempstead, Thurs., Sept. 12, 7 p.m.	Manhasset, Sat., Sept. 14, 2 p.m.

Employees of A&S, and members of their immediate families are not eligible for the Spirited Woman Contest. ©Fine Art Acquisitions, Ltd., 1983

BROOKLYN QUEENS WHITE PLAINS GARDEN CITY HEMPSTEAD MANHASSET HUNTINGTON SUNRISE
SMITH HAVEN MONMOUTH PARAMUS WOODBRIDGE SHORT HILLS KING OF PRUSSIA WILLOW GROVE





GUESS ?
GEORGES MARCIANO
guess jeans
macy's
NEW YORK, SAN FRANCISCO

On Madison Avenue/Bernice Kanner

MARKETING IS HELL

A Battlefield Guide

HAD COCA-COLA ONLY LISTENED TO Trout & Ries, it would have known that to tamper with the Real Thing would be to court disaster. Had they heeded T & R's advice, Apple would have stayed out of the office; RCA wouldn't have attacked IBM years ago, losing some $250 million in the assault; Eastern Air Lines would have adopted a name that reflected its national status; and Coors would never have diffused its effort by introducing light beer. Jack Trout and Al Ries, president and chairman, respectively, of the advertising agency Trout & Ries, Inc., warned them all, but the corporate generals ignored the advice and went on to commit what Trout and Ries consider classic blunders in the marketing wars.

Trout and Ries come up with predictions by applying the principles of Carl von Clausewitz, the Prussian military strategist whose treatise *On War* was published in 1832. For the past few years, the duo have held seminars in which they translate Clausewitz's theories into a field map for marketers; in October, their theories will appear in a book, *Marketing Warfare*, to be published by McGraw-Hill. For Trout and Ries are convinced that marketing is not some sort of friendly competition, but total warfare, with the consumer's mind the prize.

Why, even now, says Trout, IBM's venture into telephones and AT&T's charge into computers must be pegged as losers in the making: "Both [companies] should stick to their own positions." And he predicts that Renault automobiles, Kodak videotape, and Black & Decker appliances are not long for this world. "You can sell French champagne and French perfume, but not French cars or beer. . . . Kodak means photographic film, not videotape; [and] you buy Black & Decker for the garage, not the kitchen." Ultimately, Bud Light will hurt the sales of the king of beer, Trout says, and Prudential-Bache will not prosper: "You can't sell stocks with an insurance name." Trout also predicts that Commodore's new Amiga is doomed ("too much for the home and too little for the office," he claims), and as for Atari computers, "the game's over."

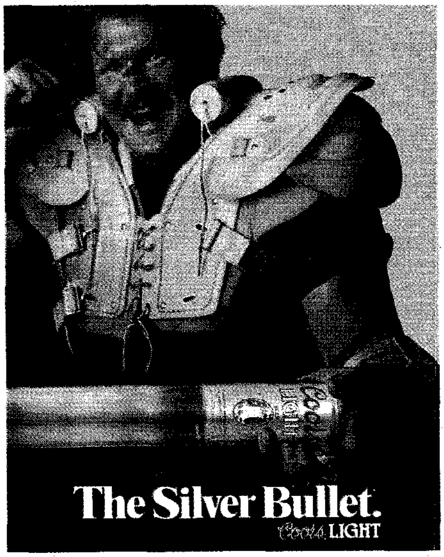
Trout takes strong positions, but then, the pair are noted for that. Indeed, their 22-year-old agency is known not for its size (it bills some $30 million a year), nor for its frankly unmemorable commercials, but for popularizing the concept of positioning as the hanger on which to drape advertising. Ries started the agency as Ries Cappiello Colwell in 1963; Trout (who, like Ries, had been an ad manager at General Electric) joined five years later. The pair first described positioning in the June 1969 issue of *Industrial Marketing*; their three-part series in *Advertising Age* in 1972 drew, they say, more than 150,000 requests for reprints and a suggestion from McGraw-Hill that they expand the article into a book. They complied; *Positioning: The Battle for Your Mind* was published in 1980. After the articles appeared, "positioning" became the buzzword of the industry, just as "creativity" had been the word of the sixties.

Positioning, Trout and Ries explain, is not what you do to a product but what you do to the mind of the prospect. Ted Bates—perhaps the only other ad agency to build its reputation on strategy—based its "unique selling proposition" on distinguishing a product benefit. Trout and Ries's positioning thesis challenges that. "Truth will *not* out," they say. "The only thing that will out is perception. The perception of the customer is the reality." Instead of starting with itself, the company should start with the mind of the prospect. If a company is badly positioned there, then it should *reposition* itself, turning a liability into a benefit, as Listerine did with "The taste people hate, twice a day," as Avis did with its "We try harder" approach, and as 7 Up did by touting the "uncola."

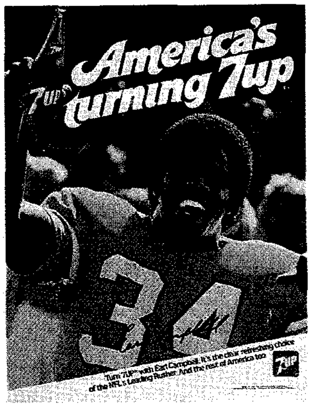
Much of the earlier manifesto is reworked in *Warfare:* The easiest way into a person's mind is still by being first. The most important marketing decision is still naming the product. And it's still suicide for the little guy to go head-to-head against the marketing leaders; rather, he should scale down the battle, concentrate his forces, and attack on as narrow a front as possible.

Indeed, concentrating one's forces may be the fundamental principle of warfare—military or marketing. "Victory almost certainly goes to the larger army," says Ries. "It's the law of the jungle that the big fish eats the small fish. There's no such thing as better people; what counts is more people. Napoleon Bonaparte used to say that God was on the side of the big battalions." The army with the smaller marketing budget should mass its forces (at a ratio of, say, three to one) at the point of attack.

Everyone wants to play offensive, "to pick up the lance and go charging off at the nearest entrenched competitor in a



Different Volks for different folks.



ERRORS IN STRATEGY?: *These ads, Trout and Ries claim, illustrate marketing-warfare mistakes—Coors outflanked itself by introducing new beers, thus undercutting its main brand; Volkswagen failed to concentrate its forces (the company should have stuck with the small car); and 7 Up attacked its competitors' strong point, trying to outsing and outdance Coke and Pepsi.*

"The previous owner of this property chopped down the trees. Your articles on what we owe to nature have inspired me to plant trees—close to 300 so far."

Sidd Simon, East Moriches, New York, Digest reader.

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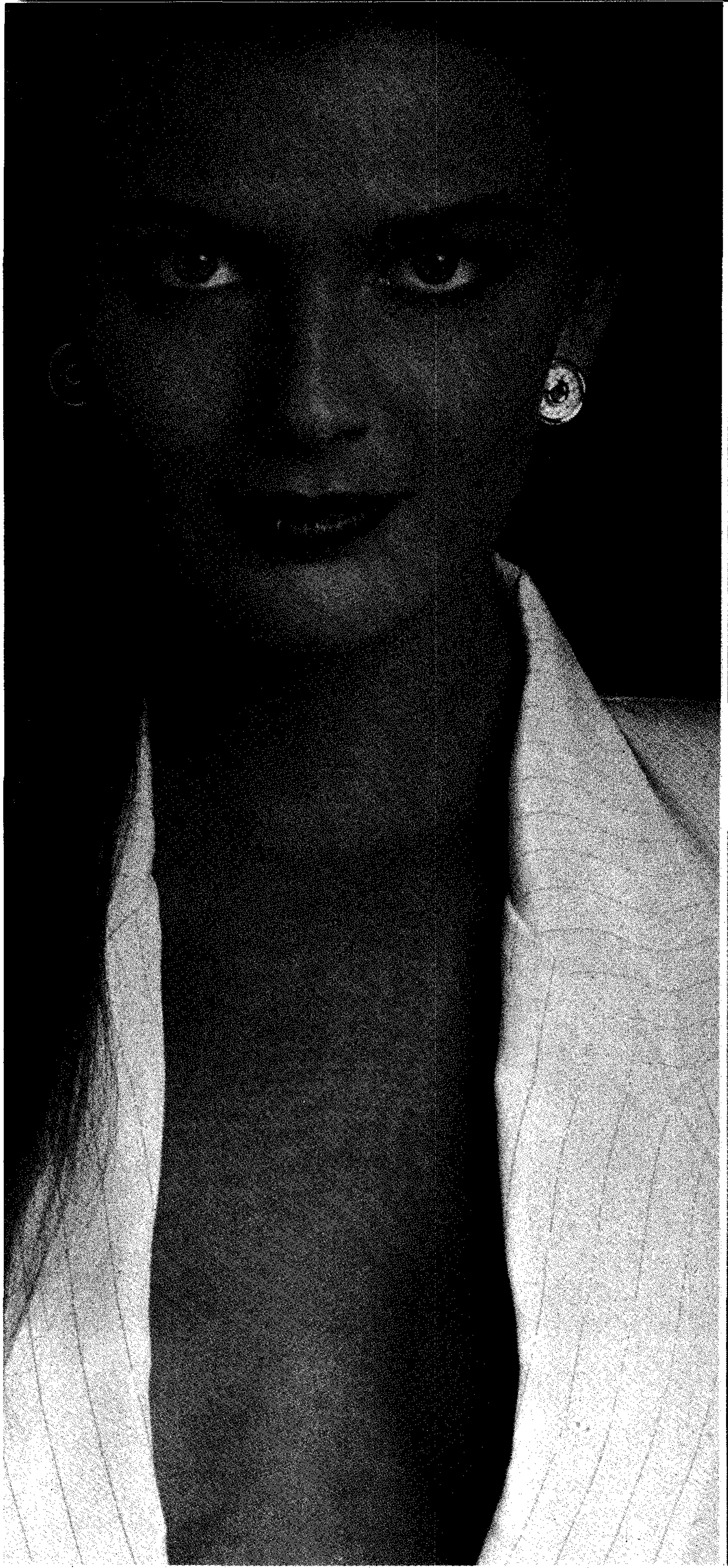
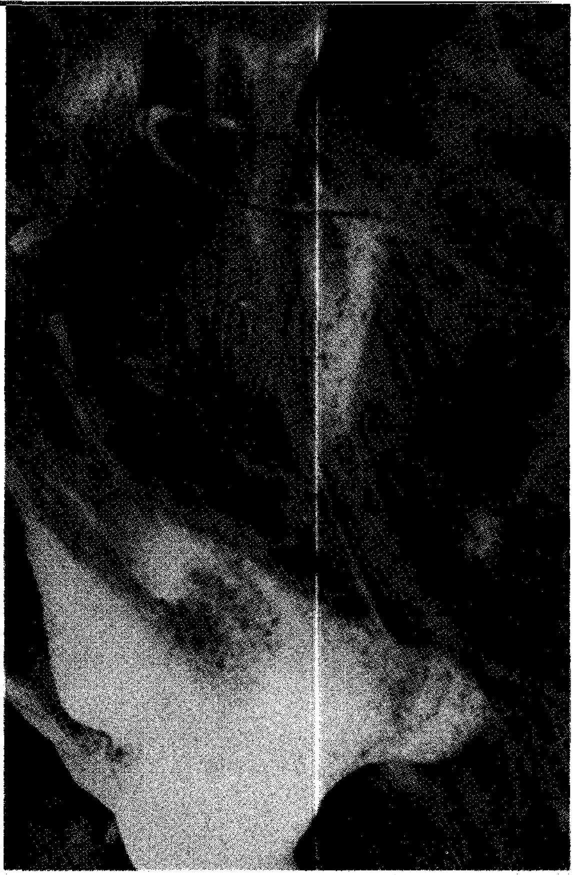
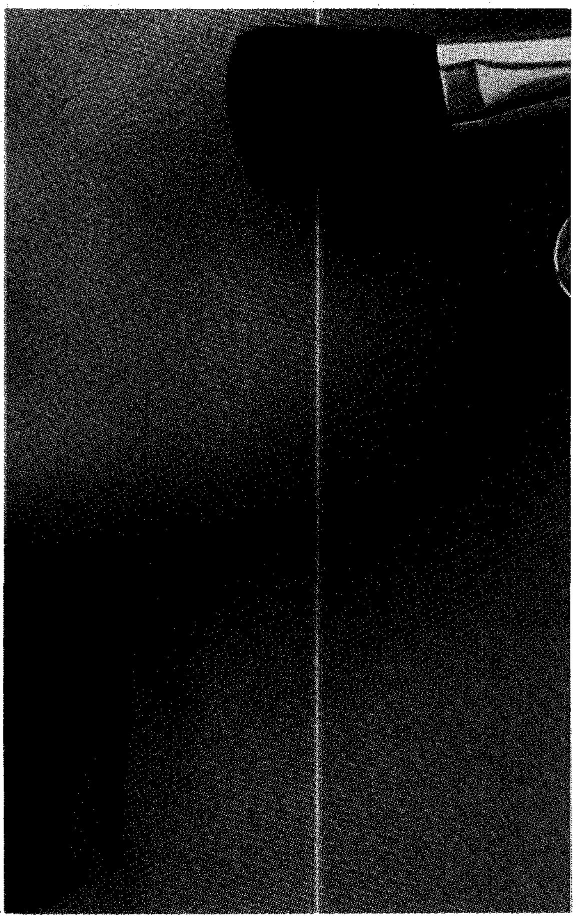


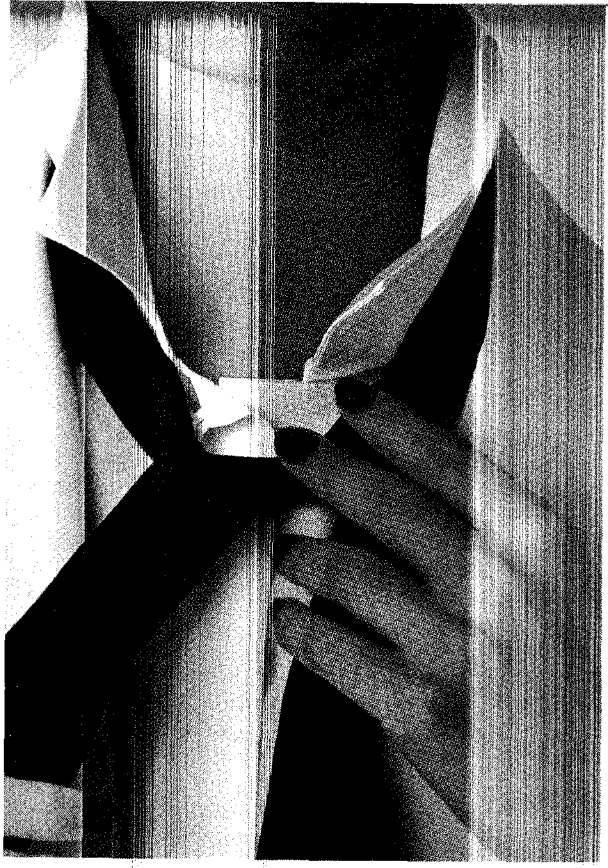
This is the face of the
woman you can't live without.
And this is how she spends her day.



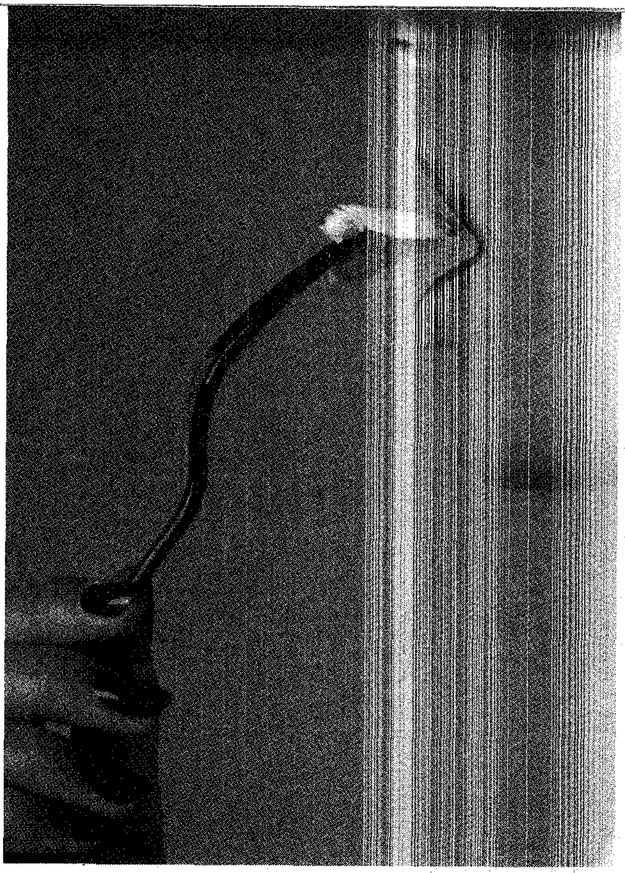
7:27 A.M. This morning, That Cosmopolitan Girl will "apply, rinse and repeat" with sixteen percent of all the shampoo women will use.



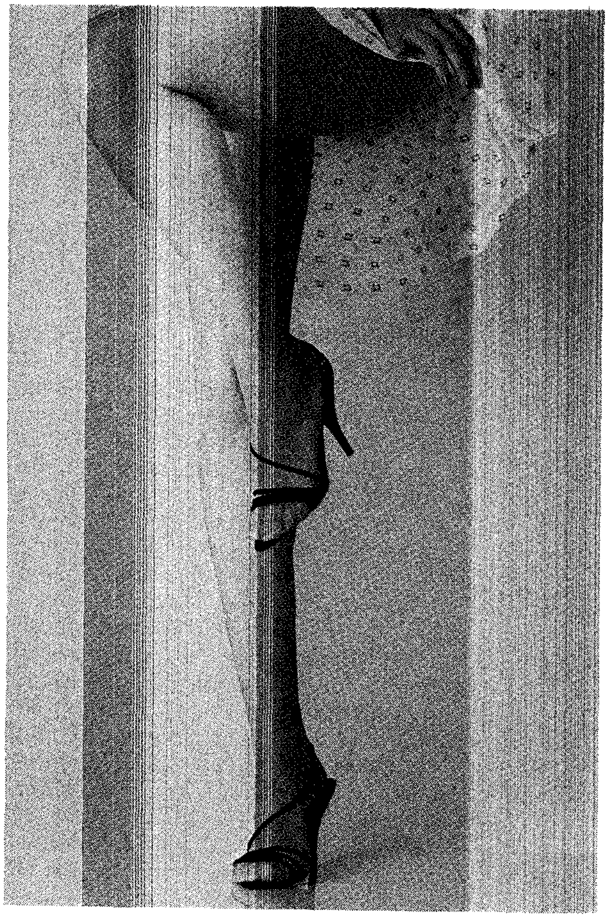
12:35 P.M. And now, for the eight millionth time today, she'll blush. One out of every six times a blusher was applied during the day, it was for That Cosmopolitan Girl's cheeks.



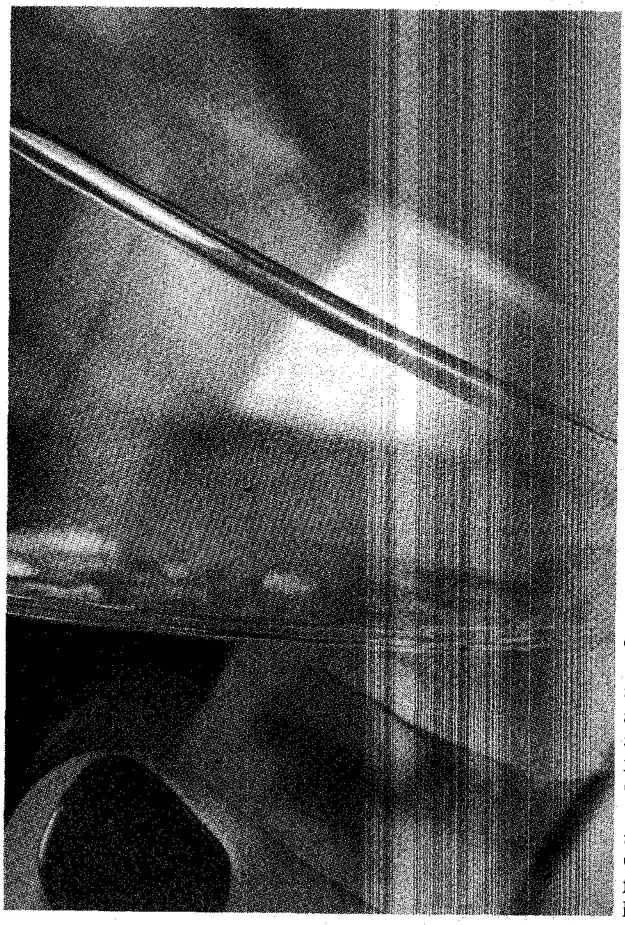
:55 A.M. What to wear isn't an easy choice for That osmopolitan Girl. After all, her closet holds fifteen ercent of all the suits bought by women last year.



12:05 P.M. Lunchtime means watching her weight—with over a million cans of tuna. That's one-seventh of all the canned tuna purchased by households.



45 P.M. Time for a quick trip to the shoe store, even ıough she's already bought one-sixth of all dress shoes ›ld last year. Today, she'll take home a few more pairs— ›er thirty-five thousand of them.



7:08 P.M. The day's finally over! And That Cosmopolitan Girl will celebrate by enjoying ten million or so drinks with a few of her friends.

You've just come fac to face with the woma you can't live without. That Cosmopolitan Girl is one out of every three college-educated working women 18 to 34 years old who earn $20,000 +. Last year, she brought home $97 billion—13 percent of all income earned b women.

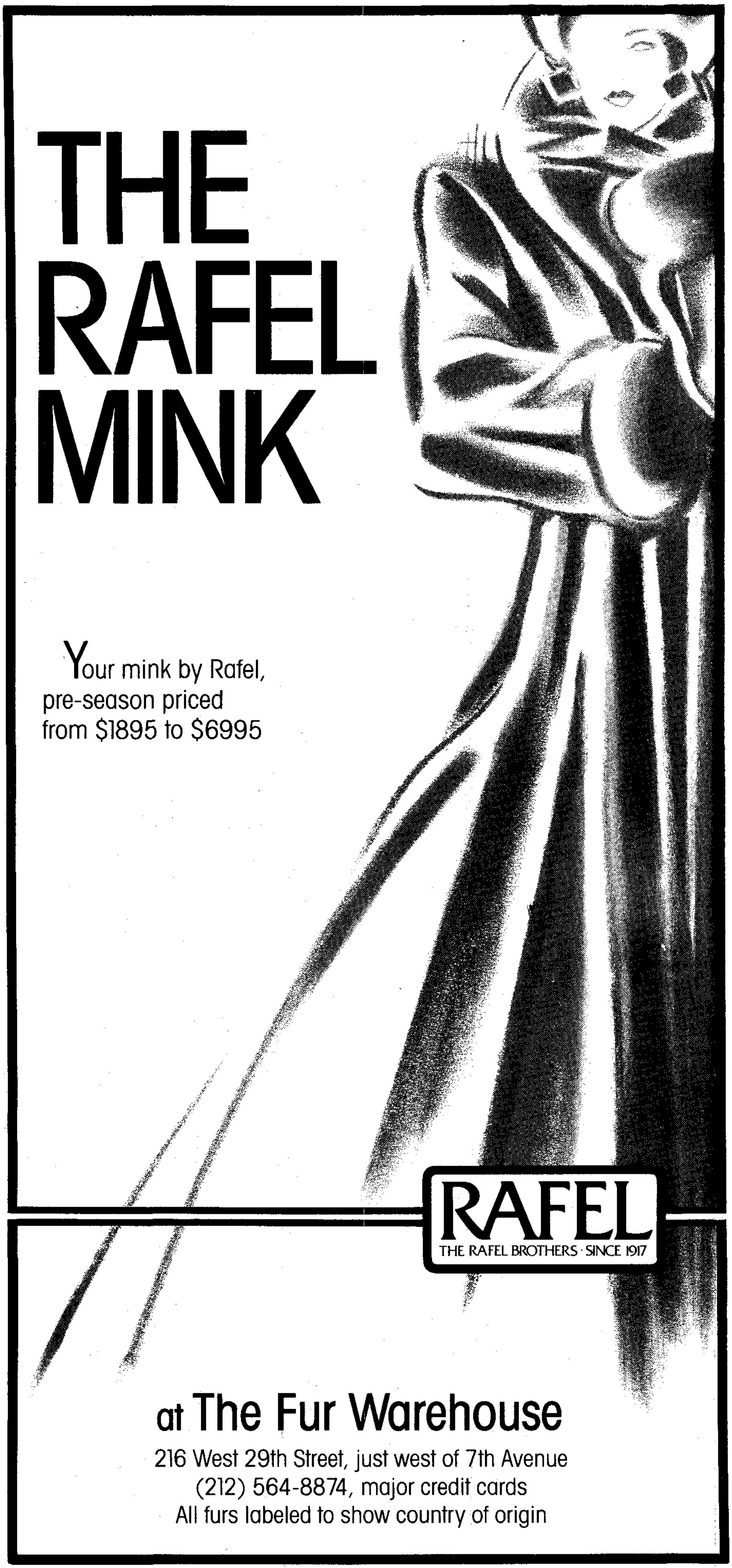
As today proves, she works hard at spendin her money, too. And tomorrow, she'll spend even more.

Month in, month out she'll also spend an average of 100 minutes at home with her favorite magazine. Cosmopolitan.

So you not only *want* to reach That Cosmopolitan Girl. Th fact is, you *have* to reac her.

COSMOPOLITAN

SOURCE: MRI 1984 DOUBLEBAS



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pathetic Charge of the Light Brigade," snipes Ries. But it is the defensive plays that make military and marketing history. "A company should launch an offense only so it can become king of the mountain and be in a position to play defense," Trout says.

The pair advise that in the U.S. automotive world, the No. 2 company, Ford, wage an offensive against General Motors by attacking some G.M. weakness. Chrysler should skirt the G.M.-Ford confrontation and "flank," that is, drop paratroopers into an uncontested area, not atop the enemy's machine-gun positions. Lee Iacocca has done this by bringing back the convertible and coming out with the first mini-van and the first six-passenger front-wheel-drive car, promoting them heavily to get the categories off the ground. And what strategy should American Motors, which holds fourth place among American car manufacturers, use? "Head for the hills, put on black pajamas, and become a guerrilla," say Trout and Ries.

The offensive fighter goes through the mountain, trying to take away the leader's position in a prospect's mind before substituting his own, all the time hoping for a crevice that his troops can break through. The defender comes down from the mountain to stop competitive attacks. The best defense: mounting an attack against oneself by continually coming up with new products or services that make one's existing products obsolete, the way Gillette continually introduces new blades. A "flanker" goes around the mountain. A company can flank with low prices, as Days Inns and People Express have done, or with high prices, à la Joy perfume or the Concorde. It can flank with small size, as Sony did with "tummy TV," Walkman, and Watchman, and as Volkswagen did with the Beetle. (VW once had 67 percent of the imported-car market in America, a lead Trout and Ries credited to flanking; now VW has less than 7 percent. Says Ries, "Thinking small made Volkswagen big. Thinking big made Volkswagen small again.") Or a company can flank with large size (as Prince did with tennis racquets), smart distribution methods (Timex's selling its watches in drugstores, Avon's selling door-to-door), new product forms (pump toothpaste), or fewer calories (Lean Cuisine). And the guerrilla goes under the mountain, selecting a territory that is secure enough to defend (Steinway pianos). Generally speaking, 1 of every 100 companies should play defense, 2 should play offense, 3 should flank, and 94 should be guerrillas, according to Trout and Ries.

They look down their noses at marketers who don't know their place. Royal Crown's Diet-Rite cola was once the biggest diet soft drink in the country because of a skillful flanking maneuver. But

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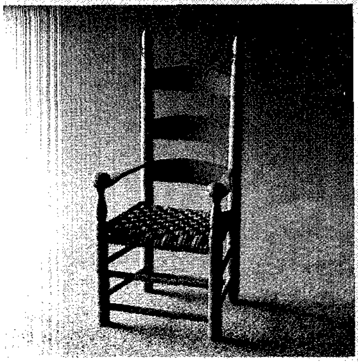
when it fielded a full line of flavors instead of concentrating its resources on a winner, it slid into virtual obscurity. 7 Up used singing and dancing, attacking colas at their strongest point. "No one sings better than Coke and Pepsi," say Trout and Ries. Coke itself did the one thing a market leader should never do: It suddenly and publicly changed its formula so the Real Thing was no longer the Real Thing. (Trout and Ries warned against this before the public demanded the old formula's return.) And, Trout and Ries claim, Coors shot itself in the pocketbook when it introduced new beers. Coors sold more beer in 1976—though it had only one brand, spent only $9.83 million on advertising and promotion, and distributed in only 13 states—than it did in 1984, when it had five brands, an ad-and-promotion budget of $138.75 million, and distribution in 44 states. Burger King successfully criticized McDonald's assembly-line system with its "Have it your way" campaign, and Wendy's flanked brilliantly with Clara Peller. Wendy's got off the track with its chicken promotion. "Stick to burgers," warns Ries. "The pursuit is just as critical as the attack itself. Strategy and timing are the Himalayas; everything else is the Catskills," he adds.

If only the Trout & Ries agency were able to execute brilliantly the cunning strategies it devises. But its reel of commercials seems a collection of mostly undistinguished, wooden spots. In a smartly conceived but flat-footed spot for Digital Equipment Corporation (never aired), Buzz Aldrin brings new dullness to the "talking head." "Everyone knows Neil Armstrong was the first man to land on the moon, but who was the second?" he asks, leading in to the heretofore unsung praises of No. 2—astronaut and computer company. Another spot, for Monsanto, identifies Dr. Don Huelke as an auto-safety expert. He delivers his pitch in a monotone that sounds so processed it's hard not to laugh. The agency's most recent creation: a singles-bar scene for Sterling Optical that looks as if it were pirated from a soap opera—a man and a woman admiring each other's glasses and contact lenses and accidentally meeting again a week later. "Your Sterling or mine?" the woman purrs.

Trout and Ries's theory, that matter is more important than manner, seems to be both the agency's glory and its stumbling block. Almost half of its assignments are as strategy consultants; that makes them unique among New York ad agencies. Frequently their blueprints are turned over to the client's principal ad agency, where they are often bludgeoned—victims of the not-invented-here syndrome, sniffs Ries. When their medicine is spurned, is it any consolation to say "I told you so?" Trout shakes his head. "It's just frustrating not being able to get our ideas past egos." ▬



SHAKER KNIT

The Shaker communities believed in hard work. They even designed butterchurns that could be worked by foot, so hands were free for knitting. And they knitted, among other things, with the Shaker stitch you see in so many sweaters today.

Texture
The Gap uses the Shaker stitch in all of our ramie/cotton sweaters for fall. Though the stitch is simple, we took the liberty of using 3 gauge needles to create a sweater with substance and added texture.

Ramie / Cotton
We've added ramie to cotton yarn for some good reasons. Ramie is a plant, similar to cotton, but since you use the fibers of the stalk instead of the flower the result is a stronger heavier yarn. In fact, each sweater weighs close to two pounds.

Construction
Our Shaker knit sweater is joined by a special process called linking. Linking ensures that the collar, cuffs, and raglan sleeves are attached with a smooth flat yarn process, far better than simply sewing the pieces together. We've also made sure our crewneck lays close to your neck, and we've designed the shoulder to give you plenty of room.
We spent a great deal of time perfecting our Shaker knit sweaters. After all, at the Gap we believe in hard work, too.

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Gap Clothing Co.
Gap Clothing Co.
Gap Clothing Co.
Gap Clothing Co.

Nora Scarlett

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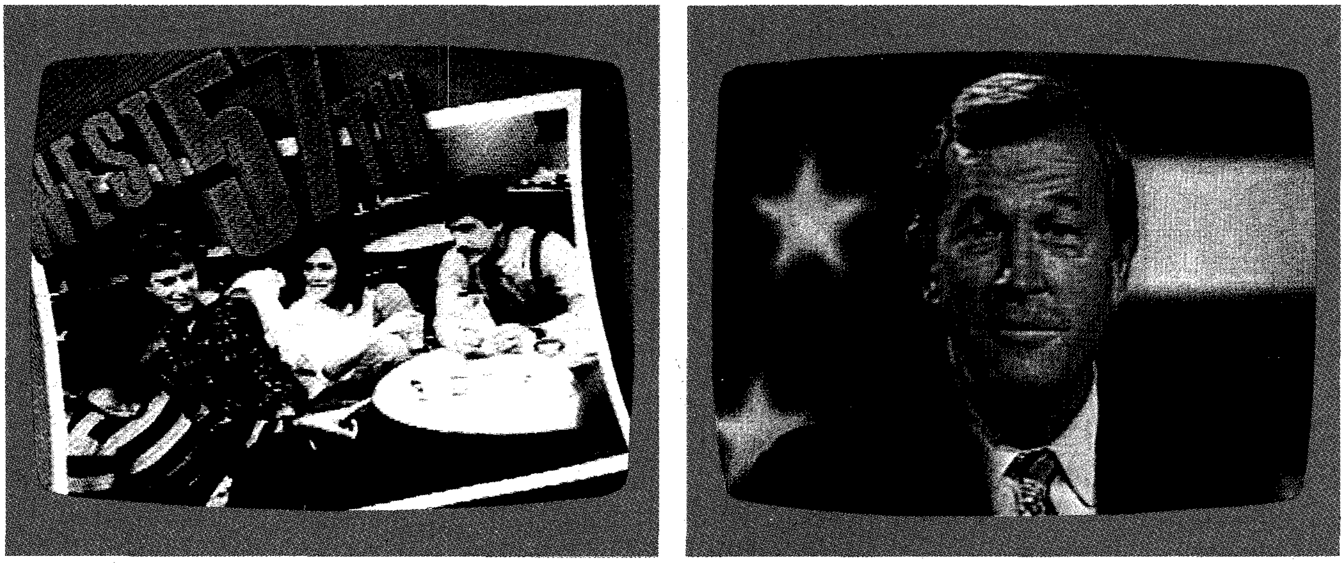
Media/Edwin Diamond

THE GREAT MAGAZINE RACE



GOING FOR THE GOLD: *The new CBS show* West 57th; *Roger Mudd of NBC's* American Almanac.

Updating *60 Minutes*

OKAY, CLASS, THE SUBJECT TODAY IS TELEVISION news magazines. We all know why NBC is starting *American Almanac.* NBC chairman Grant Tinker wants the network to have its own successful magazine show, just like CBS (*60 Minutes*) and ABC (*20/20*). So Tinker has vowed that *American Almanac* will run "forever."

Can we hold down the snickering, please? Sure, this is NBC's fourteenth try at a news-magazine show, going back to the 1950s and *Chet Huntley Reporting.* Still, with NBC Entertainment doing so well right now—NBC recently became the first network in history to record $1-billion in "up front" advertising sales for its new prime-time schedule—Tinker can afford to be confident. But if it's understandable that NBC thinks it is finally ready for a winner, then why is CBS, which already has *60 Minutes,* the biggest magazine success of all, also starting a new magazine show, *West 57th*? The answer to that one tells us what network television is all about these days.

Forget the noise about the people's right to know and about network responsibilities (Grant Tinker telling NBC affiliates in June that he didn't want to be known as the network executive who presided over a winning ratings season but had no regular magazine show in prime time). Flush all the demographic babble about TV reaching out for younger, hipper viewers (*West 57th* executive producer Andrew Lack informing the New York *Times* that he and his staff grew up together in the television business in the sixties and seventies and have "a like sensibility about that experience"). The fact is, TV programming belongs more in the curriculum of Accounting 101 than in Gestalt Psychology.

TV news and magazine programs, first of all, cost—at most—only one third of what prime-time entertainment programming costs. When CBS broadcasts a new *Dallas* episode, for example, it sends a check for something like $1 million to Merv Adelson and Lorimar Productions. When CBS shows one hour of *West 57th,* all the money stays, well, on West 57th Street, where the CBS broadcast center is located. Only through bookkeeping procedures do magazine shows like *West 57th* cost big dollars. Most staff salaries have already been figured into the news-division budget, as have the costs of the equipment, heat, light, and pancake makeup.

From this fact of business, all other programming consequences flow. For example, in its annual forecast for the 1985–86 season, BBDO, Inc., predicts failure for no fewer than fourteen of the twenty new prime-time entertainment shows offered by the networks. The ad agency's minimum for success is a 22 share. In BBDO's judgment, any program that attracts less than 22 percent of the audience is sure to be canceled—it can't charge advertisers enough per commercial spot to make up for its $1-million-a-week cost.

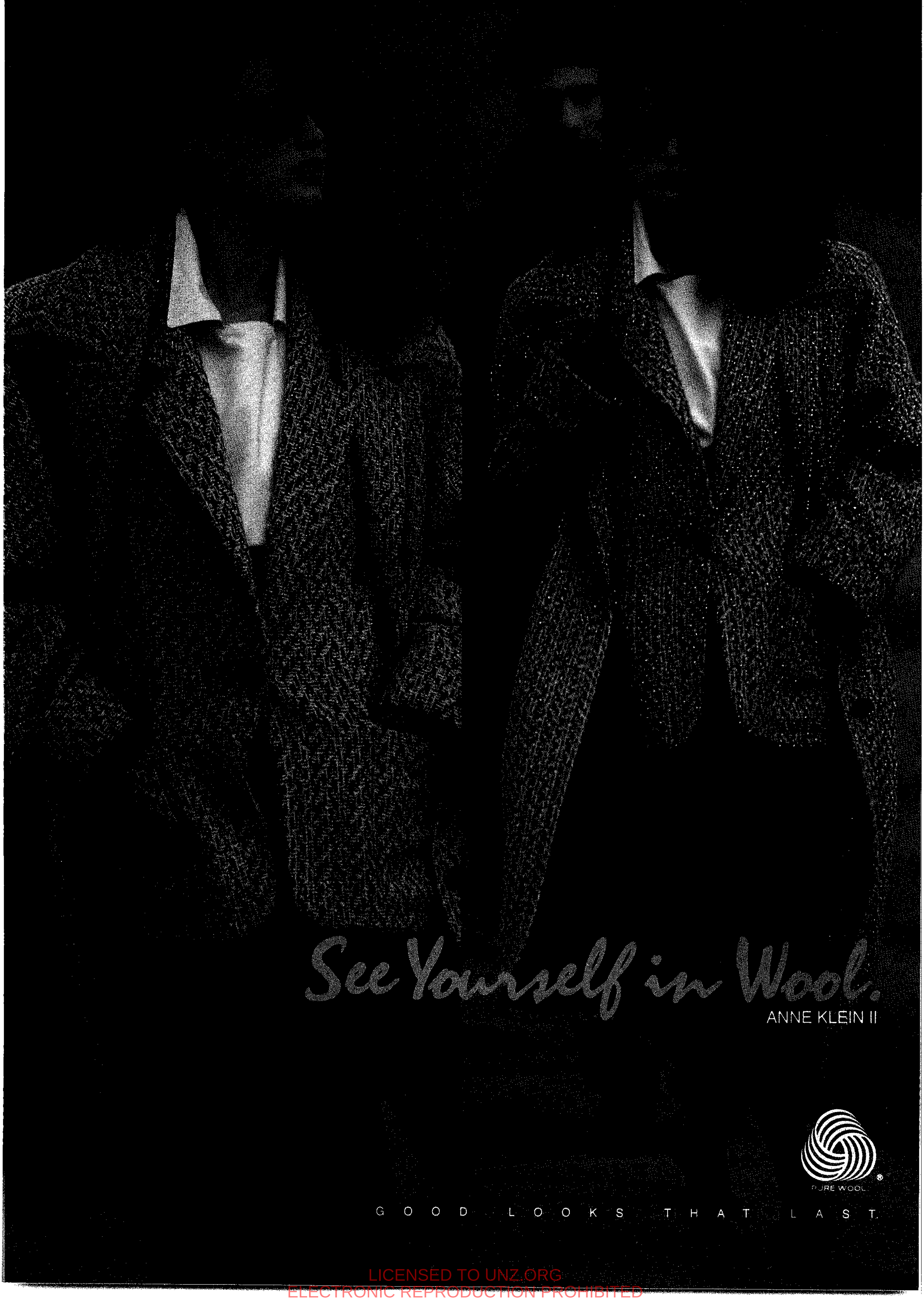
But an entertainment show's failure is a magazine show's success. "If a sitcom gets a low-twenties share, it's down the drain," says Don Hewitt, executive producer of *60 Minutes.* "A magazine show with that share is golden." Hewitt adds, "You don't have to be *I Love Lucy* or *Dallas* to stay on; you can be *Petticoat Junction*—just good enough to survive."

That's why the magazine-show gold rush is on. *60 Minutes* earned about $70-million for CBS this season—perhaps one fourth of the network's profits. *60 Minutes,* of course, needed a decade of scratching before tapping into its "protected" vein of programming as a weekly adult-morality tale opposite two kids' shows, *The Wonderful World of Disney* and *Swiss Family Robinson.* As important as its scheduling was in getting the show established, *60 Minutes* has also had the star-quality personalities that make TV tick, from Mike Wallace to Diane Sawyer. No new magazine show will be able to match CBS's riches for another decade. NBC can do a great magazine show, Hewitt says expansively; all it needs is to assign Tom Brokaw, John Chancellor, Bryant Gumbel, and a few more stars to it, but then who would do the rest of the news?

A new magazine show doesn't have to be a *60 Minutes,* though. It can be a *20/20.* With its mixture of people pieces and consumer-oriented exposés—all packaged with big-name talent and high production style—ABC's *20/20* has managed, for the last three seasons *and* in prime time, to achieve a 24 share. It's a *Petticoat Junction*-size audience, but it helped *20/20* earn perhaps $22 million for ABC this past year, largely because of the show's lower costs.

ABC doesn't break out individual pro-

Photographs by Fortner.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ANNE KLEIN II
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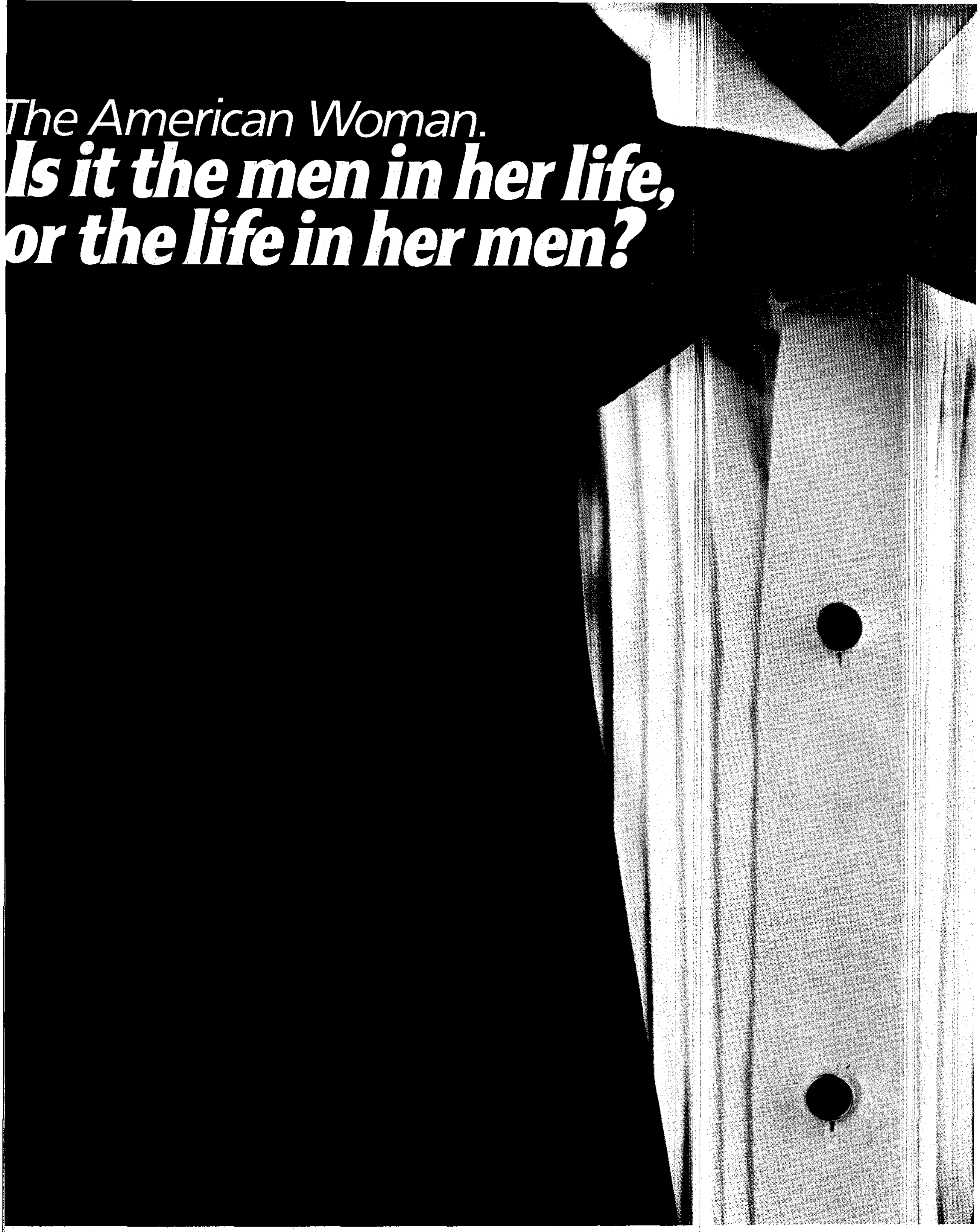
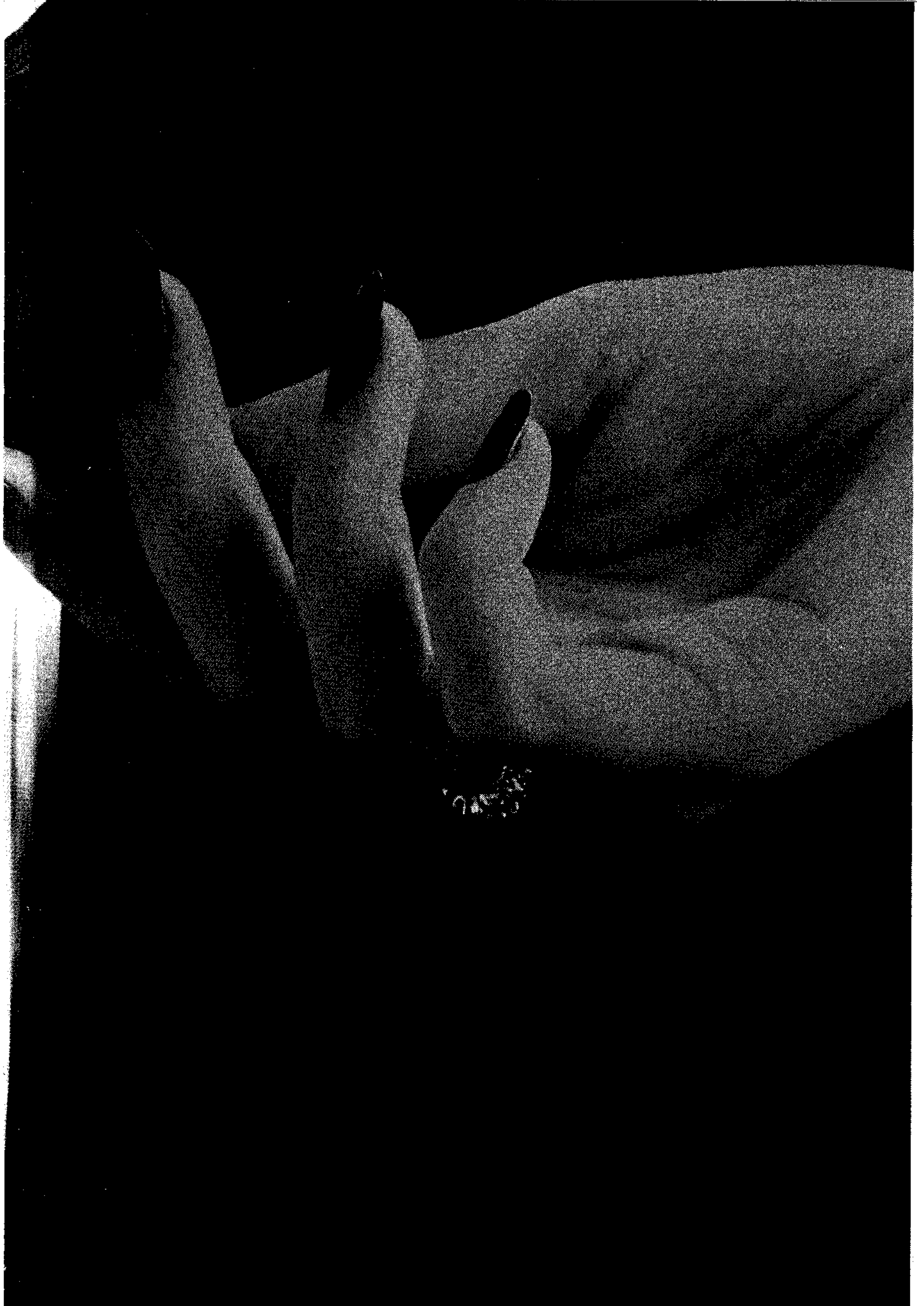
GOOD LOOKS THAT LAST.


The American Woman.
Is it the men in her life,
or the life in her men?

If you want to know the American woman



It's both.

American women not only want loving relationships with the men in their lives, but they want those relationships to be intimate and equal.

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Through such landmark reader surveys as "The Lovelife of the American Wife" and the recent "The Men in Your Life," hundreds of thousands of women have candidly shared themselves with Ladies' Home Journal.

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They've told us, for example, that they have indeed been touched by the sexual revolution, and are now enjoying its rewards. Their romantic lives with their husbands are full and satisfying. And those husbands, as far as they're concerned, are perfect. They wouldn't change a thing.

To find out more about the American woman, take a look at the award-winning magazine that knows and serves her best. Ladies' Home Journal.

After all, what a woman won't tell anyone else, she'll always tell her Journal.

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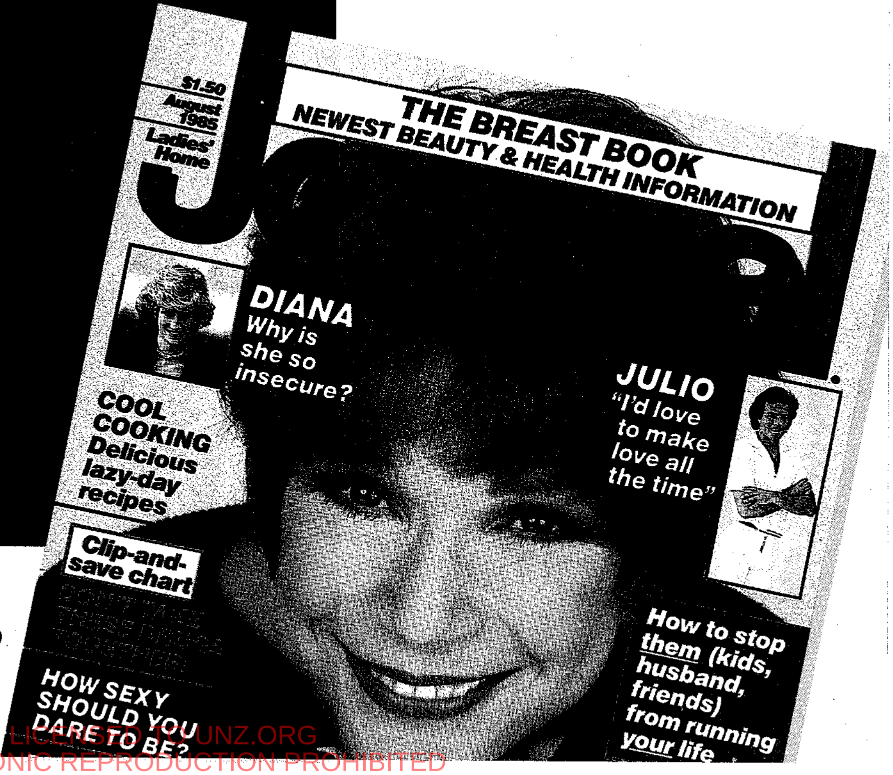
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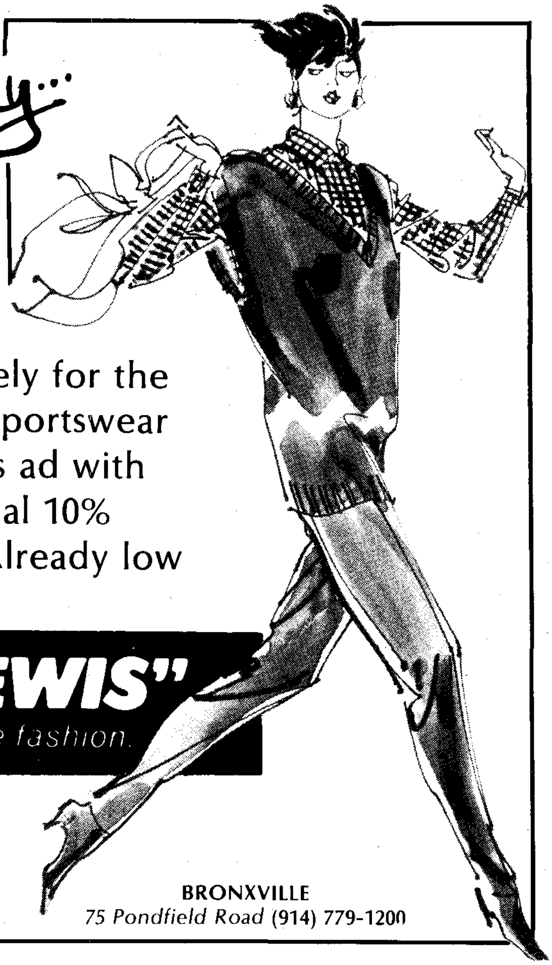

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gram earnings (neither does CBS). But Av Westin, *20/20*'s executive producer, acknowledges that $22 million is "a good ballpark figure." He also agrees that *20/20*'s modest success is the more likely goal for the two new programs. Though their aims may be similar, *American Almanac* and *West 57th* take two different approaches to the prime-time audience, and make a neat textbook paradigm.

Both *American Almanac* and *West 57th* began this month with hour-long programs in prime time. The idea is that each will be given a chance to get up to speed. *American Almanac* will appear monthly for the rest of the year, and *West 57th* six times, through September 17. Then, network executives promise, both will be back as weekly shows for the second, or "replacement," season in January (when the BBDO forecast and other such predictions will be tested).

In the collective wisdom of the writers who previewed both shows, *American Almanac* is mainly that TV turnoff, a magazine show of substance—old-fashioned, serious, traditional. For its part, *West 57th* was pronounced high on style—full of quick cuts, glitzy graphics, and music-video soundtracks. But the critics have it backward. *West 57th*'s subjects (in the pilot and the first show) were quite substantial—Ethiopian aid, an Oregon cult, a heart transplant—though each was tricked out with flashy personalities (it wasn't just anybody's heart, but the organ of the late TV beauty Jon-Erik Hexum). *West 57th*'s much-publicized *Miami Vice*-MTV influence was confined to marginal introductory and bridging elements.

Actually, *American Almanac* is the more "radical" show—Reagan-era radical. *West 57th* begins by taking viewers behind the scenes, to CBS editing rooms and directors' booths; Edward R. Murrow did that on his show 30 years ago, smoking a Camel and lounging in front of a bank of monitors. The modish squad of *West 57th*'s on-air reporters is in fact a younger version of the old *60 Minutes* crowd. *American Almanac*'s Mudd appears with an American-flag symbol behind him, in the contemporary fashion of the chief executive and Rambo. The show's politics are also right up to the minute: On the first program, three crewmen from the *Enola Gay*, showing no sixties angst, defended their role in the atomic bombing of Hiroshima. While *American Almanac* goes its own TV way (it's even based in Washington, unlike the other three), *West 57th* is from the same neighborhood as *60 Minutes* and *20/20*.

Because *West 57th* is the more standard magazine program, it will probably do better in prime time, where, as both Hewitt and Westin argue, it's necessary, when competing with entertainment shows, to use entertainment techniques to present the news. Real success for the

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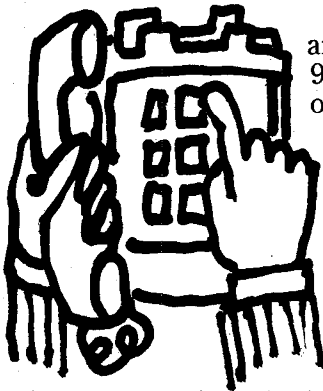

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Take the easy way out.

THE PORT AUTHORITY OF NY & NJ

two programs, however, won't come as much from style or substance as from audience-response patterns. It's true that the TV audience has become better educated and more knowledgeable about television, but TV is still a mass-audience business in which most viewers behave predictably most of the time. There's the TV law of inertia: A dial at rest on a channel will remain at rest unless acted upon by a strong outside force. Thus, the power of the lead-in (the preceding program) in building an audience. Thus, too, the hammocking effect—the twin strengths of lead-in and lead-out. There's also the zero-sum game rule: Placed opposite weak, old program A, new program B can count on a large share of audience; placed opposite a powerhouse, it's condemned. For all these reasons, the fate of the two programs rests largely with the network-schedule handicappers—where you're entered is where you win, or run out of the money.

If this takes some of the suspense out of the TV-magazine race, then a side event at CBS may provide extra excitement. *West 57th* arrives with more than the usual corporate backbiting. On one side are *60 Minutes;* the 62-year old Hewitt, who has been with CBS for 37 years; and the "old" CBS News. On the other side are the newcomers: *West 57th;* Andrew Lack, 38; his mentor, CBS News executive vice-president Howard Stringer, 43; Eric Ober, vice-president for public-affairs broadcasts, 43; and the "new" CBS. Because there's obviously room on the dial for both programs, the conflict seems to be one of generation rather than turf.

"Some refer to us as 'yesterday's people,' " says Hewitt. Supposedly, *60 Minutes* is slipping; the ratings do show a drop in share from 40 to 38 to 35 in selected months over the past three seasons. Howard Stringer says only that there has been some "nervousness" lately about *60 Minutes.* "Was last year their best year?" he asks diplomatically. Hewitt shares some of the unease. In June, at the end of the regular *60 Minutes* season—the program is now in summer reruns—he called a meeting to discuss the ratings drop. As one producer recalled, "Just a few of us were there. It was all relaxed, with no conclusions beyond the idea that we might jazz things up by doing more celebrity pieces." Hewitt also cautioned his staff to be prepared in the coming months for CBS executives to put their resources into *West 57th*—"They inherited *60 Minutes,* but they want to put their stamp on their new show."

Is *60 Minutes* in danger of running down? Let's not have any new hands this time. Hewitt's own answer: "Our show finished No. 6 in the ratings the other week with three repeats, and in the sunshine of a beautiful Sunday—does that sound like we're stale?"

Class dismissed. ■

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FAST TRACK

VIDEO

Cop Classic

THE HIP THING TO WATCH ON television this summer isn't *Miami Vice* or *Dynasty*. It's a black-and-white program made more than twenty years ago, with episodes about homeless people, psychotic Southerners and the like, all of them adrift on the streets of New York.

Early Redford

And those are just a few of the stories on *Naked City*, the classic police series that Channel 5 has been showing again, from 12:30 to 1:30 A.M. weeknights, since June. Because of the show, ratings for that time slot have tripled since last year, closing the gap with the top-rated *Late Night With David Letterman*. "We were talking about real New York City shows when we thought of bringing back *Naked City*," says Robert Friedman, Channel 5's program director. "I knew we could make it a hit."

Critics and viewers have praised the program over the years for its literacy and its offhand realism, but what's drawing most of the attention these days is its casts, which include some of today's best-known actors in their first big parts. On recently aired reruns, a startlingly young Robert Redford played a Nazi punk, Peter Falk played a psychotic karate enthusiast, and Dustin Hoffman played a diamond thief.

Even though there are 8 million stories in the Naked City, there are only 99 one-hour episodes available, and Channel 5 will be showing them nightly through September 16. After that, they will be shown on Sunday nights.

PETER BLAUNER

BRIEF LIVES

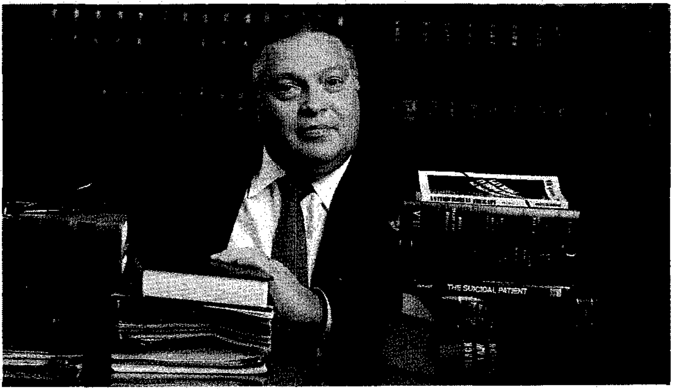
A DOCTOR WHO SUES DOCTORS

PERHAPS IT'S LUCKY FOR HARVEY Wachsman that there are no physicians around as the country's most-publicized medical-malpractice lawyer drives up to the Brooklyn federal courthouse to ballyhoo a new case before a crowd of TV crews and reporters. His car is a Rolls-Royce Silver Spur, and a Patek Philippe watch flashes on his wrist—testaments to his Great Neck firm's enormous success as an advocate for aggrieved patients during a time of soaring malpractice premiums. But what really has many physicians longing to ram a scalpel through the upper-left pocket of the 49-year-old litigator's bespoke suit is that he was himself a neurosurgeon before he turned to law in 1976. (He is still licensed to practice medicine.)

"These men have filariasis," he says, pointing to his latest clients, five Vietnam vets who claim their disfiguring tropical ailment was misdiagnosed by military physicians. The dailies the next day will be filled with pictures of them. "Malpractice suits are the only deterrent there is," Wachsman says proudly.

Wedging himself into a chair in his office, which is decorated with a Karsh portrait of Winston Churchill ("I love his determination") and photos of his wife and young children ("my riches"), Wachsman produces his fifteen-page résumé. It records his neurology teaching post with a Florida medical school and his surgical training in Atlanta and in his native Brooklyn. It doesn't mention Las Vegas. *The American Lawyer* reported that he once testified that he "improperly" lost his right to do neurological procedures there after other surgeons criticized his work.

Wachsman now says he can't recall the testimony and that an inquiry cleared and reinstated him. The criticism was from "the jealous competition." He took up jurisprudence because he was intending to go into politics and "it would be a background for that," and because he was appalled by medical negligence.



Harvey Wachsman: "Malpractice is the only deterrent there is."

Clients of the firm, which he runs with partner Steven Pegalis, have often won verdicts exceeding $1 million. Wachsman is demanding $135 million from South Africa for New York dancer Barry Martin, who was paralyzed after an auto accident there. A committed opponent of apartheid, Wachsman says he would like to be a senator. For now, he is planning to broaden his career by joining two friends in opening Harvey Motor Cars of New York, which will sell Rolls-Royces.

SHARON CHURCHER

Photograph, right: Rob Kinmonth. Illustration by Guy Billout.

The Little Miracle of St. James

RAVENOUS AFTER driving through the countryside all day, you happen on a tiny restaurant in the middle of nowhere. Expecting only to fill your stomach, you find yourself eating a wonderful multi-course dinner prepared with fresh local ingredients and served with grace and without pretense.

It's the sort of fantasy you hope to fulfill on a vacation in France, not in a restaurant just off the main drag in a small suburban town on the North Shore of Long Island. But there it is: Mirabelle, fifteen minutes off Exit 56 of the Long Island Expressway, in the tiny town of St. James.

The chef, standing at the stove, is a small, delicate-looking 33-year-old fellow named Guy Reuge, who was born to a working-class family in the French town of Orléans and began apprenticing at the age of fourteen in restaurants across France, and then, beginning in 1973, in the kitchens of Le Cygne, La Tulipe, and Le Plaisir. *La patronne* overseeing the dining is his wife, Maria, 33, genteel, efficient, soft-spoken.

Guy, who grew up near a large NATO outpost, was fascinated as a child by Americans; Maria had long been a Francophile. The chemistry was instant. Food became their shared—and complementary—passion. "I never went to cooking school," explains Maria. "I was always more interested in eating."

In just a year and a half, the Reuges have created not only the best restaurant in the area (three stars from the *Times*'s Long Island critic; three and a half stars from *Newsday*'s) but a match for most French restaurants in New York. One difference is that at Mirabelle two people can eat a three-course dinner with a good bottle of wine for just $80—including tax and tip.

The Reuges chose St. James for their restaurant because Maria's uncle Phil Palmedo—a physicist with an international energy-consulting business based in nearby Setauket—offered to be their angel. Palmedo fancies himself something of a gourmet, and he hungered for a great local restaurant. He put up half of the seed money; the rest was raised from friends and neighbors, courted at a series of dinner parties catered by Guy.

Guy and Maria Reuge at Mirabelle

THE REUGES CHOSE AS their site a two-story clapboard house—previously a hamburger joint—on Route 25A because it permits them to live above the restaurant and because the acre of land gives them room to grow.

The house, the property, the renovation, and the equipment for the 43-seat restaurant came to about $300,000. The walls are a gentle peach, the banquettes a distinctive red, the carpeting a muted gray. The look is modest but tasteful.

Guy describes his cooking as somewhere between classic and nouvelle cuisine; he counts as his heroes André Soltner and the Swiss chef Frédy Girardet. "Consistency" and "simplicity" are Guy's watchwords. "Paul Bocuse calls his style *cuisine du marché*," Guy explains. "He makes up the menu when he goes to the market. I try to do what I can each day with what we have."

The other night, a local fisherman showed up with great-looking lobsters; Guy fashioned lobster in a tomato-cream sauce as a special. A local biology teacher grows exotic herbs and vegetables in his garden, and barters them for meals at Mirabelle. Each night, there is an hors d'oeuvre served gratis—a mousse of smoked trout one time, tapénade another.

Running a fine restaurant on a modest budget with novice help does require some compromise. "In France," says Guy, "all the two- and three-star restaurants have fifteen to twenty cooks in the kitchen. I have only four with me. I limit the menu and try to make everything we do very high quality."

The work is endless. Guy is in the kitchen making pastries and desserts at 10:30 A.M., in front of the stove for lunch from twelve to two, doing more prep work from two to six, and then overseeing dinner from six until ten or eleven. A dish sent back makes him despondent. But the feedback is mostly glowing.

The *chef de cuisine* from Lutèce, Christian Bertrand, came for dinner; so did Jean-Yves Piquet, the chef from Le Cygne; both left happy. But nothing delights Guy more than when a regular, local customer returns from a top-notch restaurant in Manhattan, or France, and reports that Mirabelle measures up to the best. "It's a lot of work," says Guy, "but it's a lot of satisfaction too."

TONY SCHWARTZ

PRICES

HERE'S WHAT SOME THINGS cost around town these days:

☐ Seat on the New York Stock Exchange, $400,000.

☐ Hot-dog cart with umbrella from Hammacher Schlemmer (147 East 57th Street), $2,995.

☐ Exhibitor's fee for the Washington Square art exhibit, $100.

☐ Two-hundred-and-forty-square-foot kiosk at Herald Center, 34th Street and Broadway, $30,000 a year.

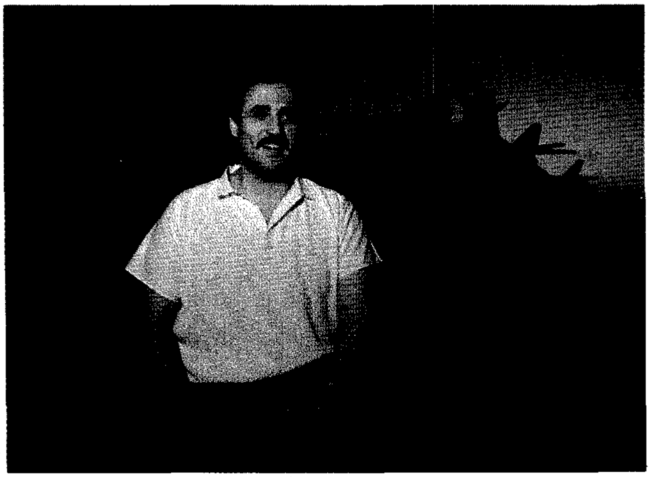
☐ *Singles' Playground* newsletter, including mailing list of about 8,000 names (516-791-5599), $5,000; mailing list alone, $1,000.

Photograph by Maria Robledo.

NIGHTCRAWLER

The Intrepid Party Giver

VITO BRUNO COULD HAVE picked an easier place to throw a party than an abandoned section of the elevated West Side Highway. If he had thrown it at home, he wouldn't have had to cart $30,000 worth of lights, records, and sound equipment up an entrance ramp on hand trucks. If he'd thrown it in a club, he wouldn't have had to worry about the police helicopters. But he might not have had as much fun, and for Vito Bruno, that's the point.



Host Vito Bruno

So, on a recent Tuesday night, Vito and his partner, Roman Ricardo, threw "Outlaw #4," on the highway at 46th Street, between the *Intrepid* and the "Brushless" car wash. Vito, 28, got his start working at the Brooklyn club 2001 Odyssey in the 1970s. He and Roman are now consultants for Pizza-a-Go-Go, a West Side pizza parlor that operates as a club three nights a week ("We took something bad and made it worse," Vito said). He started throwing parties in less-than-legal spaces early this year, and they quickly became the most coveted invitations among the night set.

By 9 P.M., most of Vito's work force (almost all of them members of a Lower East Side gang called CBS—"Can't Be Stopped") had returned from their run-in with a local Hell's Kitchen gang, and the D.J.'s had their equipment set up.

At ten sharp, the first partygoers were making their way up the ramp, preceded by a video camera. A woman in a leopard dress and spike heels picked her way past an abandoned car, a bald man in a suit was speaking on his mobile phone, Puerto Rican girls in Guess? jeans arrived in threes, and the East Village types in straight black pants and oversize shirts bopped to the beat next to women in pearls. By eleven, there were about 3,000 people on the highway. "This is great," said one man. "It's like skipping school."

At 11:32, the uninvited guests arrived in five police cars and a wagon. "Kill it," one cop yelled at the kid running the generator, and "Outlaw #4" was officially over as the cops from Midtown North began herding the revelers down the ramp. The cops had come, said one, in response to complaints from drivers who said that bottles were being thrown onto the highway below. "We're not creeps," one young cop added apologetically. "That's not what we're here for."

AMY VIRSHUP

LONDON LETTER

Andy's and Koo's Best Shots

PUBLISHERS ARE RARELY enthusiastic about the work of young photographers, but their superlatives are flowing for two new books by practitioners of the art. The photographers are well known, to be sure, but their photographs are as dull as old wax.

The books? Prince Andrew's *Photographs* and his old flame Koo Stark's *Contrasts*. That both collections have come out in the same month is interfering with the obvious desire of both photographers to be taken seriously.

Prince Andrew has always been the most technical of the royal family—the queen said recently that he was the only one who knew how to work the video recorder—so it is appropriate that he has taken up this most technical of crafts.

"I would ask you, if you would, to see this as a book by me, tyro photographer, rather than by me, member of the royal family," he pleads in *Photographs'* introduction, before conceding, "I am the first to grant that some people would see the book as being published because of who I am."

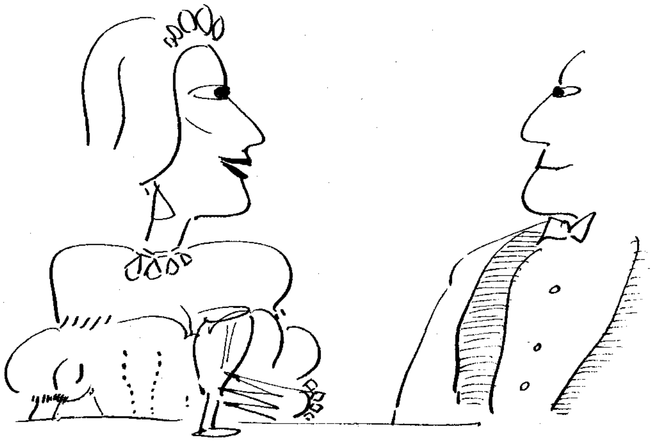
Some of his photographs, particularly the landscapes, are technically proficient, if somewhat lacking in imagination. A small number show the royal family relaxing by themselves but are of interest only because they show the princes wearing ties all the time, however informal the occasion.

Koo Stark's *Contrasts* is a compendium of photographic cliché. The Taj Mahal, a cheery street trader, demolished cars, kids in the street, a rubbish dump, a tramp—they are all there. Journalists are informed that interviews with Miss Stark are restricted, that the royal family is not to be mentioned, and that she has copy approval.

I rang Prince Andrew's editor, the gentlemanly Christopher Sinclair-Stevenson, and asked him whether he would have published *Photographs* had the author not been a member of the royal family. There was a short silence. "To be blunt," he said, "I wouldn't like to say."

CRAIG BROWN

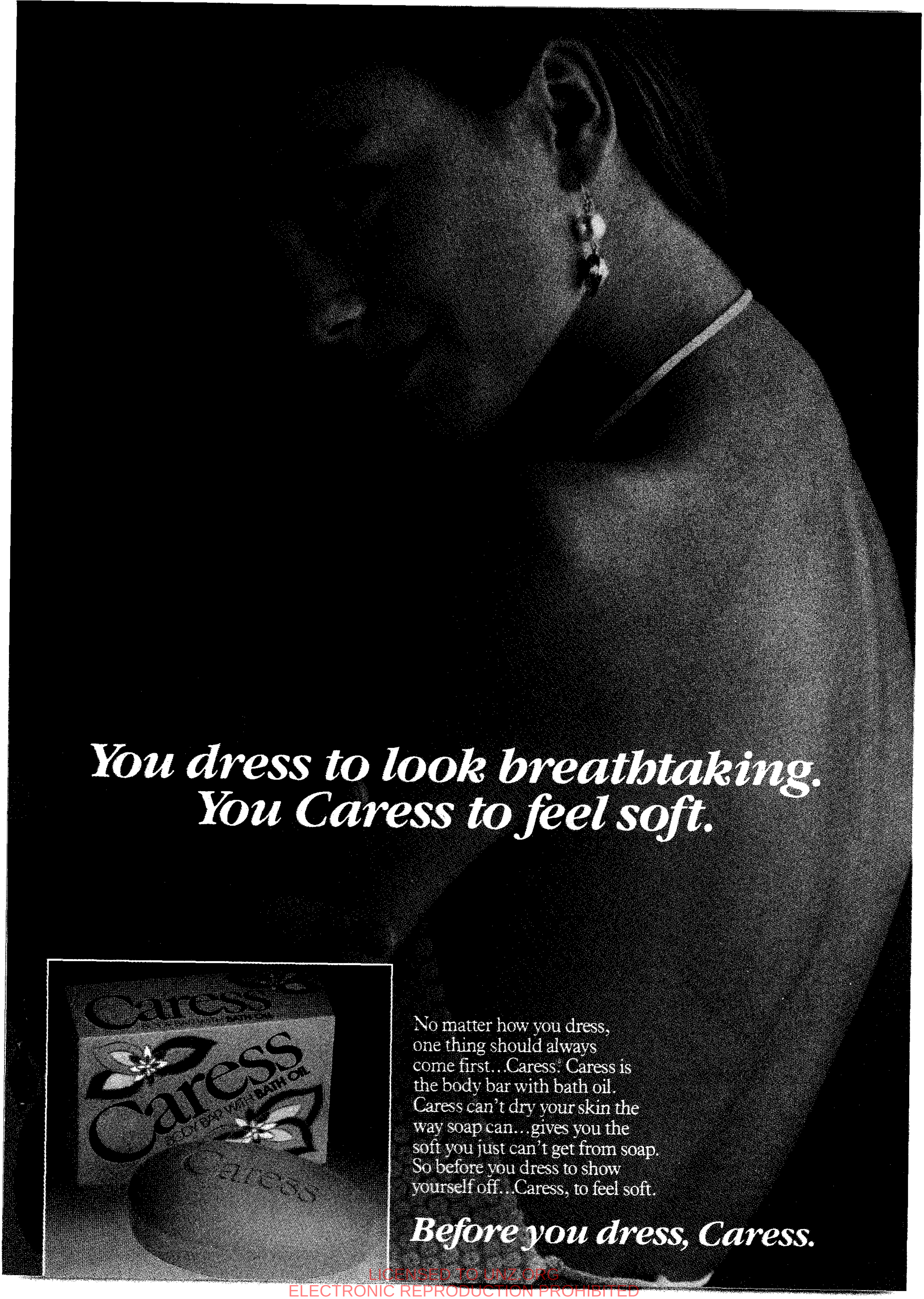
PEN & PENCIL



"Yes, indeed. Porn has been good to me."

ANTHONY HADEN-GUEST

Photograph by Allan Tannenbaum/Sygma.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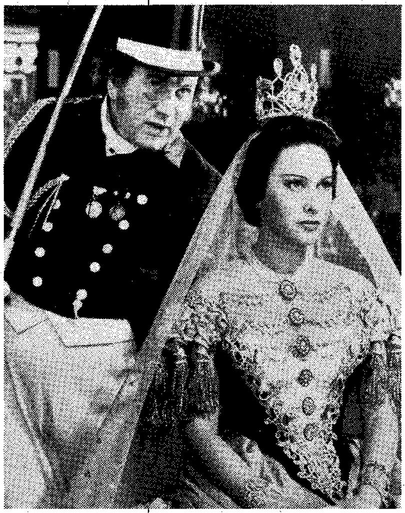
BY RUTH GILBERT

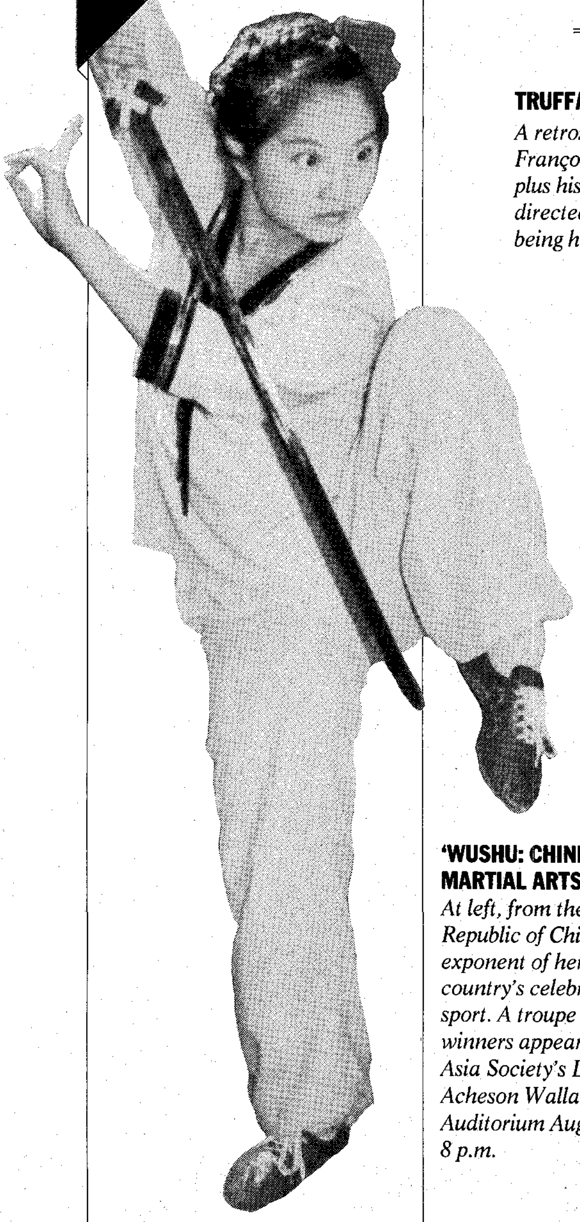
RUTH RECOMMENDS

On Friday, August 23, at 5 p.m., the annual Village Jazz Festival kicks off with a free concert in Washington Square Park, starring the Stan Getz Quartet and the Kenny Burrell Trio.

TRUFFAUT PLUS

A retrospective of François Truffaut's films, plus his favorites directed by others, is being held at Alice Tully Hall through August 25. Below are Peter Ustinov and Martine Carol in Max Ophuls's Lola Montes. *It will be shown August 21 at 8:30 p.m.*



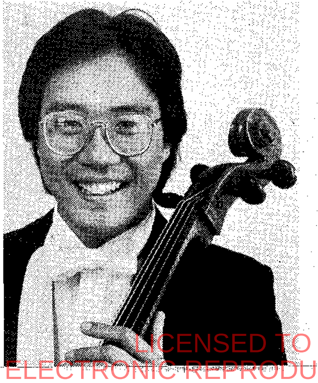


'WUSHU: CHINESE MARTIAL ARTS'

At left, from the People's Republic of China, is an exponent of her country's celebrated sport. A troupe of 21 title winners appears at the Asia Society's Lila Acheson Wallace Auditorium August 22 at 8 p.m.

CARAMOOR FESTIVAL

Cellist Yo-Yo Ma is an honored guest and performer at Caramoor, in Katonah, New York, August 24 at 8:30 p.m. The concerts are magnificent, held either in the Spanish courtyard or the Venetian theater.



'A GALA NIGHT FOR SINGING'

Metropolitan Opera soprano Kathleen Battle and other stars participate in a benefit for AIDS research, at East Hampton High School August 31. There's dinner after the concert, and tickets are tax-deductible. Write to Box 87, Southampton, New York 11968, or call 516-324-7542.

HUMPHREY BOGART FILMS

Here's Bogie as an inadequate ex-army officer who comes to life defending Lauren Bacall against thugs in Key Largo, *a 1948 film showing with* Dark Passage *at the Regency August 22 through 24. The series runs through September 21.*

Photographs: top right, Christian Steiner; bottom, Dorothea V. Haeften.

JACQUES MALIGNON

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NEW YORK

The Cop WHO CAME IN FROM THE HEAT

HOW THE CITY LOST A TOP DETECTIVE

BY NICHOLAS PILEGGI

SHORTLY BEFORE NINE IN THE morning last March 5, Detective Richard "Bo" Dietl walked into the shield room at Police Headquarters and turned his gold badge over to a young policewoman. She casually tossed it into a drawer without bothering to look up. A few minutes later, Dietl handed his laminated police identification card to a civilian clerk, who quickly inserted it into a punch press. The word RETIRED was punched across his photo, and the card was handed back to him. He was free to go. Dietl was now an ex-cop.

Until his retirement at 35, Bo Dietl was probably the best detective in New York. He was one of the city's most decorated cops, having received more than 62 Police Department medals and awards and dozens of public-service and community awards. He was credited with solving two of the city's most publicized crimes. In 1981, Dietl and his partner tracked down the two men who raped and tortured a 30-year-old nun in an East Harlem convent. Last year, Dietl helped catch the man later convicted of the Palm Sunday massacre in East New York, the city's bloodiest mass slaying.

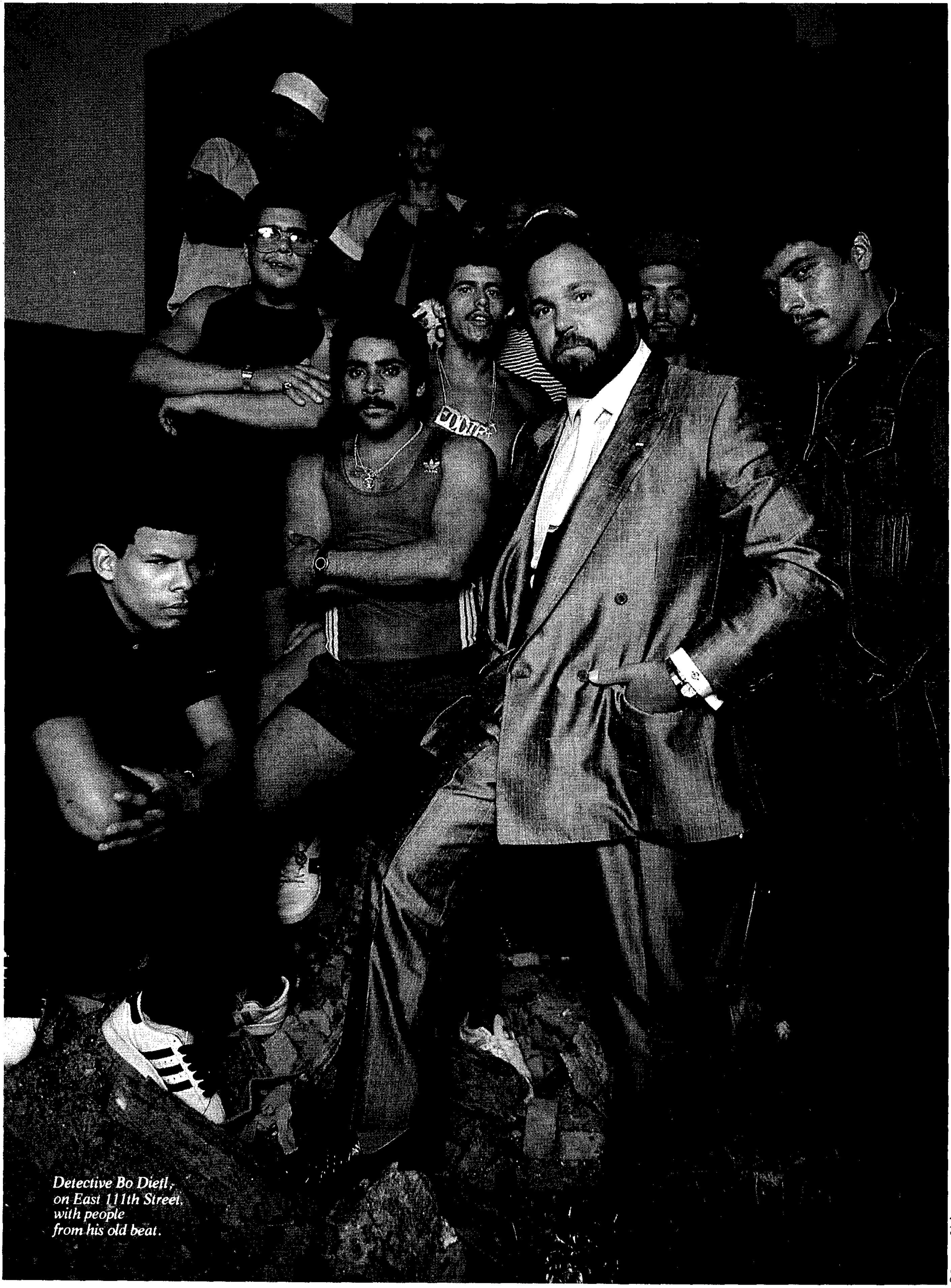
Most of his arrests never made the newspapers or the six o'clock news, however. From his first day as a probationary patrolman, when he ran across rooftops chasing a burglar, Dietl loved catching crooks. Shortly after his graduation from the Police Academy, in 1971, Dietl volunteered for the high-action City Wide Anti-Crime Squad. During his fifteen years as a cop, he made over 1,400 felony arrests. The average cop makes 120 arrests during the same career span. A phenomenal 95 percent of Dietl's arrests ended in convictions.

He was mugged over 500 times while working in the decoy unit, where he specialized in playing a drowsy or drunken commuter. He was rushed to hospital emergency wards more than a dozen times. He was stabbed, shot at, beaten, run over, and pushed down flights of subway stairs. And yet, despite countless incidents in which Dietl's challengers had to be physically subdued, the five-foot-eight-inch, 185-pound physical-fitness buff (he is the Police Department's unofficial arm-wrestling champ) only once fired his gun at a suspect—and that time he purposely fired over the man's head.

Obviously, Dietl is the kind of cop the department should want to keep, especially at a time when recruits with less than five years' experience make up more than half the force. But when he turned in his shield and papers, no one from the department bothered to ask him why. There was no effort made to keep him. Hardly anyone at headquarters even acknowledged that he was going.

For as long as he could remember, Dietl had wanted to be a cop. He grew up in East Harlem and Ozone Park, Queens, and he signed up soon after he finished high school. But Dietl was never the kind of cop who played departmental politics adeptly. In fact, to many of the bosses downtown, Dietl was the closest thing New York had to a Dirty Harry. He was the kind of old-fashioned cop who preferred working the streets and making arrests to taking tests toward promotion. He complained a lot about how the city's prosecutors tried to water down his cases, and he thought nothing of storming into a prosecutor's office or threatening to go to the press. He made arrests after hours and on his days off, and some of the department's nine-to-five desk officers got crazy processing his paperwork from when he wasn't even supposed to be working.

Dietl was also the kind of cop who got involved with his cases. He took it upon himself to protect his citizen witnesses from threats and violence before and during trials—despite a department policy that discourages such protection because of a manpower shortage. On some days, Dietl would show up at the precinct

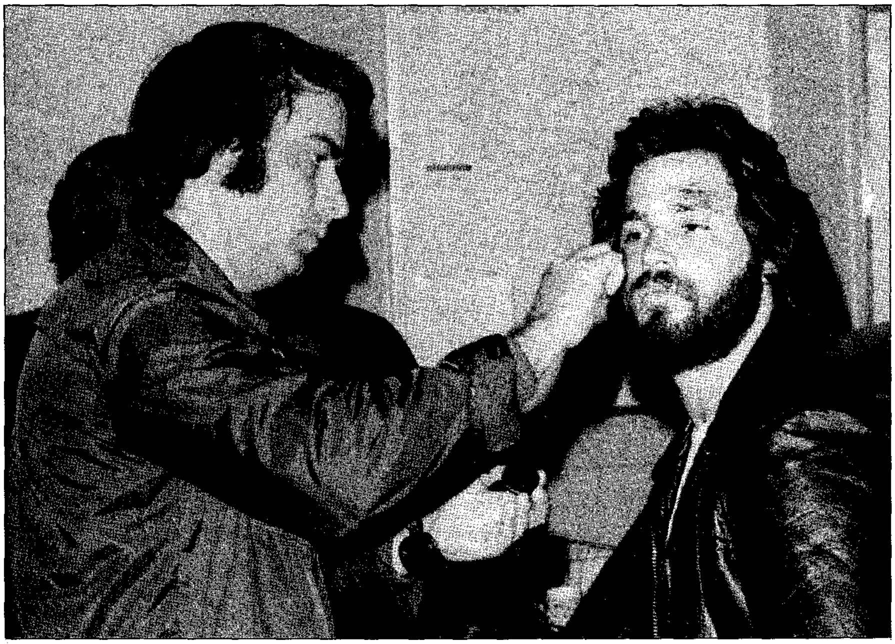


Detective Bo Dietl, on East 111th Street, with people from his old beat.

©Gamma-Liaison.

PHOTOGRAPHED BY ROBIN MOYER

ON HIS OWN: *Pursuing the nun's attackers, Dietl began talking to the addicts, car strippers, burglars, fences, prostitutes, and muggers he knew from the area. This was forbidden by department rules.*



BACKSTAGE: *Getting made up to go undercover with the decoy unit in 1976.*

with abused or abandoned children he'd found during his investigations. Many other cops would simply have called the Bureau of Child Welfare. "Under the department rules, you're supposed to bring endangered children into the precinct and notify BCW," Dietl said, "but almost no one does it. There's an unwritten code in the department that says you don't get involved."

During his first year as a uniformed recruit in Queens, Dietl amazed his precinct superiors by making dozens of arrests of the pushers and muggers operating along Roosevelt Avenue. He was removed from the beat when it became known that he had been taking off his uniform hat and jacket and wearing a Day-Glo sweatshirt and dark glasses to blend in better and catch suspects. Dietl, in other words, was the kind of cop who never let the department's 600 pages of rules and regulations get in the way of his job.

While Dietl's aggressive style helped him catch crooks, it also antagonized prosecutors and many of the bosses at Police Headquarters in lower Manhattan. That's one of the reasons Dietl remained an anti-crime cop for twelve years—anyone else with his record of arrests and convictions would have been promoted to the detective division years sooner. When Dietl and his partner, Thomas Colleran, caught the nun's attackers, for example, they weren't even supposed to be working on the case. Investigations such as that one belong to the department's elite 2,500-member detective division. The fact that an anti-crime cop, instead of a detective, solved the case meant that Dietl eventually got more departmental headaches than medals.

THE SISTERS OF CHARITY CONVENT, on East 116th Street at Pleasant Avenue, is a three-story sandstone-and-brick building next to Our Lady of Mount Carmel church, a dwindling parish in the heart of a tiny Italian neighborhood in East Harlem that has seen grander days. Many of the tenements in the area have been abandoned. Most of the Italians still living in the parish are old people who refuse to move; some have their rents paid by certain neighborhood alumni, who return to the area daily for their out-of-the-way "business" meetings and their telephone-booth conference calls. Were it not for Rao's, a popular restaurant at 114th Street and Pleasant Avenue, few outsiders would even know the neighborhood still exists.

At about 10:30 in the morning on Saturday, October 10, 1981, a small, 30-year-old teaching nun went to investigate some noises she had heard coming from the convent's roof door. On the top step of the second-floor stairwell, she was suddenly overwhelmed by what she thought were two men. They pushed her down the stairs and began ripping her clothes. For the next hour and a half, the woman was repeatedly raped, beaten, sodomized, and sexually abused. While one of the men rifled the convent for money and valuables, the other carved more than 27 crosses on her body with a sharpened nail file.

By the time Dietl got to the convent, the precinct's detectives, the citywide Sex Crimes Unit, and the Major Case Squad were all over the place. From a friend in the Sex Crimes Unit, Dietl learned at the scene that the nun had been alone at the time of her attack and that she was so badly traumatized that she couldn't furnish any description of her assailants. Dietl also learned that the detectives were going through their files of known sex freaks, looking for a possible lead.

COLLARED: *Harold Wells and Max Lindeman, convicted in the brutal 1981 attack on a nun.*

"I had chased junkie burglars across the convent roof a dozen times," Dietl said, "and, to me, the guys smelled more like burglars than sex offenders. Sex offenders go in through the front door, and they usually go in alone. It's a loner's crime. Burglars use the roof or upstairs windows and usually work in pairs."

As a member of the precinct's anti-crime squad, Dietl had no authorization to work on the nun case, but he nevertheless began talking to the addicts, car strippers, burglars, fences, prostitutes, and muggers he had repeatedly arrested and knew from the area. He went into smoke shops, after-hours bars, and numbers joints.

All of this is specifically forbidden by the department's loose-leaf book on rules and regulations. It says that even in the course of an investigation, police officers and detectives may not talk to known criminals or go into licensed premises (that is, bars) unless they get permission in writing and are accompanied by a superior officer. Dietl, of course, had no permission whatever.

Dietl didn't pick up anything that day, but detectives in the Sex Crimes Unit learned that a junkie who could barely remember his own name recalled seeing a tall guy and a short guy with a limp walking about a block from the convent at about noon. The detectives didn't take the junkie's description seriously, but Dietl carefully filed it away.

A FEW DAYS LATER, DIETL was off duty when he was called over by one of the managers of a small restaurant that's frequented by organized-crime hoods. Dietl had often stopped in at the place at night and had found it a great neighborhood listening post. The manager commiserated with Dietl about the nun and then mentioned that he had heard from "a guy" that the nun had been attacked by two men from 125th Street.

"It wasn't much," Dietl said, "but I began to feel my heart pound. It's hard to explain, but when you've been on the street, you begin to get a sense that something smells right. There were three pieces of independent information. The nun said she thought there were two guys. The junkie said he saw a tall guy and a short guy with a limp near the convent. And now the wise guys are passing the word that it's two guys from 125th Street.

"I drove right back to the precinct and went upstairs to the detective task force. The place was a madhouse. Every boss in the world was up there. I could hardly get inside. I looked around the room. There wasn't a guy working on the case who knew the first thing about the area. They didn't even know where to get coffee. When I finally told them what I heard, they said they were getting a hundred tips an hour and I'd have to get on line."

So Dietl told his precinct commander, Captain Louis Fortunato, about the information he'd picked up and asked if he and his partner, Colleran (who was already a detective, though assigned to the precinct anti-crime squad), could have permission to work exclusively on the nun case for the next three days. Fortunato knew that Dietl and Colleran were among the most active anti-crime cops in the city, and he agreed to the unusual request—despite the fact that the chief of detectives would probably be furious to learn that anti-crime cops were muscling in on a detective-level crime.

MASSACRE SUSPECT: *Bringing in Christopher Thomas, wanted in the Palm Sunday killings.*

Dietl and Colleran started immediately. Their plan was to go to every junkie, pusher, pimp, fence, burglar, mugger, and hoodlum that they knew and ask about a Mutt and Jeff burglary team from 125th Street. The only detail the two cops had to go on was that the short guy limped.

The two cops worked around the clock for two days, napping in the car and going to the precinct for wake-up shaves and showers. They drank endless containers of black coffee and munched sandwiches (without making the necessary meal notations in their memo books) whenever they could.

On the second day, after having questioned at least 200 people, Dietl and Colleran spotted a young burglar they knew. He was out on bail, sitting on a television set and smoking a joint in a doorway on 125th Street. When the cops approached, the young man said he was just minding the TV for somebody. He didn't know the guy's name. Honest.

Dietl said he wanted to know about a Mutt and Jeff burglary team, and the youngster said that he knew two guys who did burglaries who lived right across the street. He pointed to a five-story tenement at 62 East 125th Street. He said that the tall burglar, named Harold, lived in the first-floor front apartment with his stepfather, who was the superintendent. The short guy lived somewhere else but visited regularly.

Dietl and Colleran walked into the building and knocked on the apartment door. The apartment was filled with youngsters, many of them laughing and slapping one another to be quiet for the police.

"Where's Harold?" Dietl asked.

"No Harold here," said a girl who answered the door. "He lives upstairs, the second floor."

"Does he have a short friend he hangs out with?" Dietl asked.

"Yeah," the girl answered.

"Does the short guy have a limp?" Dietl asked, his excitement building.

"Nah, he don't limp," the girl said and then paused. "He bops."

Dietl and Colleran looked at each other as if they had stumbled across a

Photograph: New York *Daily News*.

END OF THE LINE: *“We’ve got your boy,” said the Chicago cop the moment he heard Dietl’s voice on the phone. “Harold fessed up the minute he got off the bus. He was afraid the mob was after him.”*

miracle. Dietl began to imitate the exaggerated ghetto bop walk, a kind of syncopated knee dip at every other step. The girl laughed at his effort and admitted that, yes, that was the way the short guy walked.

UPSTAIRS, THE COPS FOUND A gray-haired man with a glass eye who said that he was the building’s super and that he had a 22-year-old step-grandson named Harold Wells. Dietl and Colleran told the man that they wanted to talk to Harold in connection with some burglaries. The man shrugged and said he hadn’t seen Harold in a week. The man was cordial, but seemed nervous and evasive. Dietl handed him his card and asked him to call the precinct if he heard from Harold.

As Dietl and Colleran were leaving the building, however, they noticed that the doorway across the hall from the Wells apartment was ajar. An electric cable, bootlegging juice from somewhere else in the building, snaked into the room. With very little probable cause and no warrant, Dietl gave the door a push. Inside, Dietl and Colleran found a large, scowling man huddled over a candle. They immediately told the man they didn’t care what he was doing, they didn’t even want to know. They just wanted to know about his neighbor, Harold Wells.

The man started to smile and said that Harold had been around early that day. This didn’t seem to fit with the super’s story. Harold hung around with another burglar, a short guy named Max, the man said. He added that he’d heard Harold and Max were in big trouble. Dietl, trying to appear unconcerned, asked why. The man said that the pair had burglarized an after-hours bar belonging to Nicky Barnes and had stolen the drug king’s stereo system. Nicky’s shooters were already looking for Harold and Max.

“We went back to see the old man,” Dietl said. “This time we said we weren’t there about burglaries. We wanted to talk to Harold about the nun case. The newspapers had run a story that day about how the Mafia had offered $25,000 for the guys who raped the nun. We said we knew that Nicky Barnes’s guys were looking for Harold because of the stereo. And now we were looking for him, too. We said that we were the best shot at survival his son had. After our lecture, the old man looked kind of sheepish and said he’d call if he heard anything.

“It was about ten o’clock that night when the old man finally called. He said that Harold had been there earlier in the day and had asked for enough money to get him and his girlfriend, Sugar, to Chicago on the five o’clock bus. He said that Harold had been worried.

“It was now a little before eleven o’clock at night, and Harold and Sugar had been on the road for six hours. Back at the precinct, almost everyone was gone for the night. I called a lieutenant on the Major Case Squad at home and told him what we had, and he told me to call the Sex Crimes Unit. I did as I was told, but there was no answer. Sex Crimes usually doesn’t work after midnight. Meanwhile, I knew that Harold’s bus was getting closer to Chicago, and once those doors opened in the Windy City, it’s bye-bye Harold.

“Then the lieutenant called back and said that he had spoken to Inspector Charles Sibone and that Sibone would be calling. In a few minutes, Sibone called, and I went through the whole thing for him. I said that I had nothing positive, but I had a feeling this was one of the guys who raped the nun. Sibone was great. He authorized us to fly to Chicago and meet Harold’s bus.

“But when I called the airlines about the next flight out, I found that the PATCO strike had limited schedules and there were no planes leaving for Chicago until long after Harold’s bus got there at 6 A.M.

“The only thing that I could think to do was call the Chicago Police Department. I didn’t know anyone there. I had to get the number from information, but when I got them, I asked for the violent-crime section. Next thing I knew, I had a Sergeant Thomas Kelly on the phone. I quickly filled him in on what we had, and I asked if he could keep an eye on Harold and his girlfriend until Tommy and I could get there. I said we had nothing solid against the guy, but we did want to talk to him before he disappeared.

“Kelly told me not to worry. It was as good as done.”

At seven in the morning, Dietl and Colleran were back in the precinct. The squad room was beginning to fill up with task-force detectives and police brass when the call came in from Chicago. It was for Police Officer Bo Dietl. None of the top detectives in the room had ever heard of Dietl, but he was the only person the Chicago police sergeant would talk to. Finally, the phone was passed along to the outermost office, where Dietl had been waiting.

“We’ve got your boy,” Kelly said the moment he heard Dietl’s voice. “Harold fessed up the minute he got off the bus. He was afraid the mob was after him. He said they went in through the roof to rob the place. He said they were on angel dust. He said his partner’s name was Max Lindeman.”

At this point, the police brass and detectives took the phone away from Dietl and began questioning Sergeant Kelly themselves.

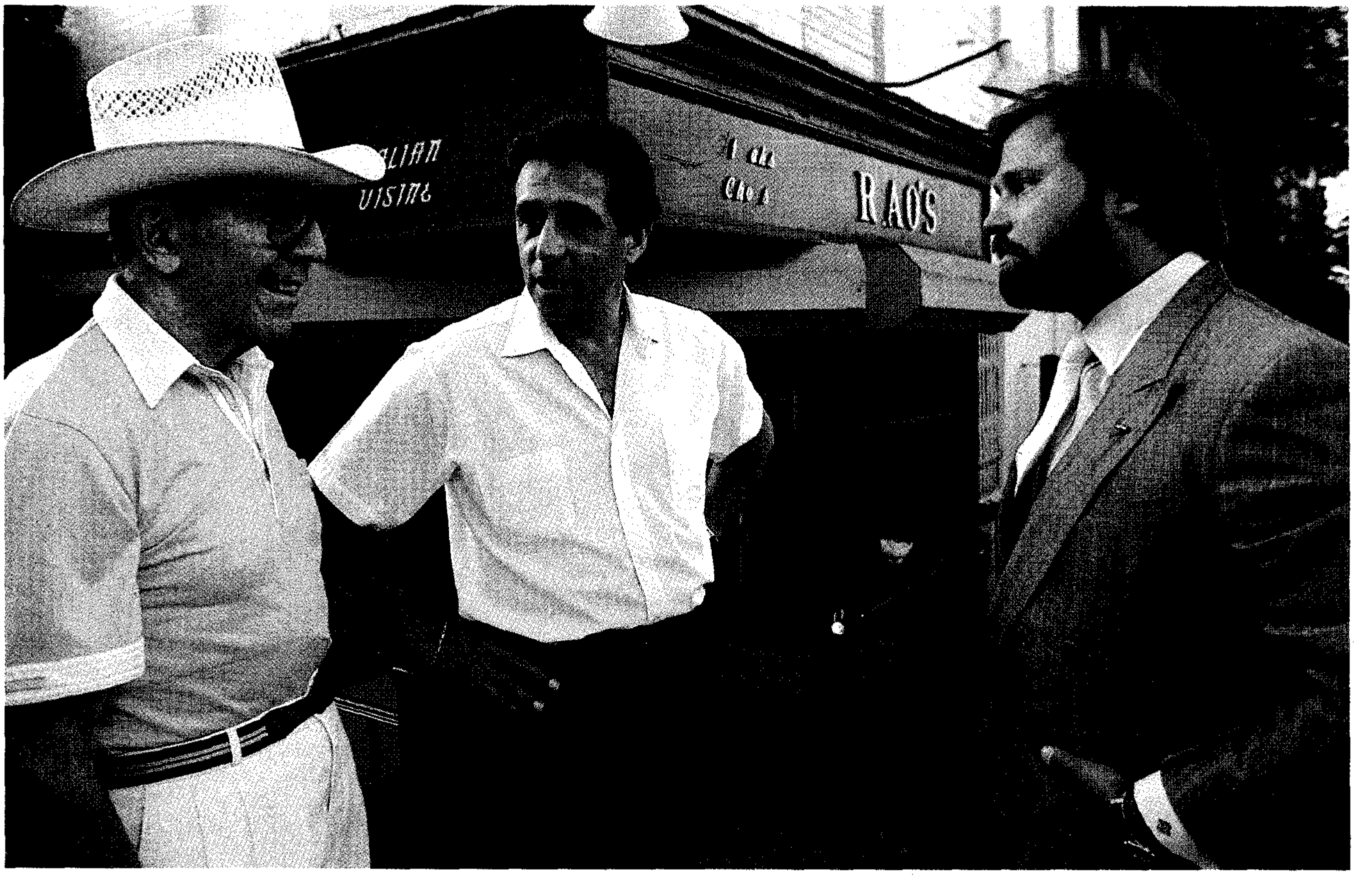
“It was amazing,” Dietl said. “They all smelled the glory, and we got shoved right out of the office. Downstairs, Colleran said he remembered locking up a guy named Max Lindeman for looting during the blackouts. He said he remembered because it was an unusual name for a black man.”

COLLERAN RUMMAGED through his arrest records and found the 23-year-old Lindeman’s address and photograph. In the excitement of notifying the top brass about the arrest of Harold Wells, the detectives working on the case had temporarily forgotten about Lindeman. With Sergeant Bob Stephens of the precinct’s anti-crime squad, Dietl and Colleran started looking for Lindeman. First, they went to his mother’s home, but she denied having seen him. They went to his drug hangouts, grabbed pushers off the street, hit all the places where his fences congregated. There was no sign of him.

But within a few hours, Lindeman’s mother called the precinct and said her son wanted to surrender to Colleran. She said he remembered that Colleran had bought him a pack of cigarettes when he was arrested during the blackout.

After first denying that he had anything to do with the rape of the nun, Lindeman finally dropped his head into his hands and mumbled, “We were smoking dust that day, and all I remember was grabbing the nun.” Lindeman had apparently made deliveries to the convent as a youth and was convinced that there was gold and cash in the sparsely furnished building.

Wells and Lindeman were originally charged with rape, sodomy, robbery, burglary, and assault and faced up to 50 years in prison. Later, they pleaded guilty to lesser charges after the nun said she was unable to confront her attackers in court. Lindeman, the one who’d raped and tortured the woman, was sentenced



OLD TURF: *Outside Rao's restaurant in East Harlem, with Vincent Rao, the owner, and Frank Pellegrino, the manager.*

to ten to twenty years in prison after pleading guilty to oral sodomy. Wells received a five-to-fifteen-year term after pleading guilty to burglary.

Dietl claims that some city detective bosses were so angered that an anticrime cop had got credit for the arrests in the nun's case that Dietl's promised promotion to the detective division was delayed six months.

"I only got the gold shield," Dietl said, "because I stormed down to headquarters when I heard my promotion had been rescinded. I slammed my shield down on the desk right outside the police commissioner's office and threatened to quit."

A sympathetic captain assigned to the commissioner's office calmed Dietl down, and, within a week, Dietl was ordered to appear for review before the top chiefs of the department.

"They were all there," Dietl recalled. "Chief of Detectives [James T.] Sullivan asked if I wanted a pat on my back for the nun case. Chief John Guido of the department's Internal Affairs Division wanted to know why I went to a bar where his men had reported known gamblers hung out. I said the guy who owned the place was a relation. Guido started screaming at me. It was nutty. I saw that they were all petty tyrants watching out for their own turfs and competing with one another with their feuds and jealousies and connivings, while the cops below them are dropped, dumped, promoted, left back, shifted, or left stagnant like pawns in the battle among the chiefs for more stars."

After the meeting of the chiefs, Dietl's name was added to a list of 50 new detectives, and the order promoting him to detective, third grade, and entitling him to a $3,000 annual raise, was signed by the commissioner.

"I remember the ceremony," Dietl said. "Everyone was smiling and shaking my hand except Sullivan and Guido."

DIETL WAS ASSIGNED TO the East New York precinct in Brooklyn, one of the city's high-crime areas. On the night of April 15, 1984, the bodies of two women and eight children—ages four to fourteen—were discovered in various rooms of a neat, two-family house at 1080 Liberty Avenue. Dietl was off duty on the night of the murders, but went to the scene. "I've been to many homicide scenes," Dietl said, "but this one was just unreal. In many cases, guys joke around at the scene to ease the tension, but not one. Everyone was silent. It was solemn. No one had ever seen anything like this. It will stay with me forever.

"There were guys who served in Vietnam, and they said they had never seen anything like this. Full captains with 25 years on the job came out crying after looking at the bodies. Everyone had been shot in the head. One woman had a bowl of chocolate pudding in one hand and a spoon in the other. She was frozen like that. There was a small child next to her. He had his arms outstretched.

"I never believed for a minute that one guy could have done all this. I would have told you it was crazy to think one guy could have done it, but when I saw Christopher Thomas, I started to believe it."

Thomas became a prime suspect in the case after Enrique Bermudez, the father of two of the dead children and Thomas's alleged partner in cocaine deals, was given limited immunity by the Brooklyn district attorney. Once Bermudez had mentioned Thomas, Dietl and Detectives Samuel McCalvin and Jerry Magliolo found witnesses who had seen Thomas around the house on the day of the murders. Later, they found another witness, who said he had seen Thomas, after the killings, at a girlfriend's house in the Bronx. Thomas was carrying a flight bag containing cocaine, two handguns, and $600 in cash, the witness said.

Bermudez claimed that on the day of the murders he had given Thomas three grams of cocaine and $50 and had said that there would be no more. Bermudez confirmed that several ounces of cocaine and $800 were missing from a hiding

AT ODDS: *"The department is being run more and more by inexperienced kids who are great at taking tests but don't know the first thing about what's going on on the streets," Dietl claims.*

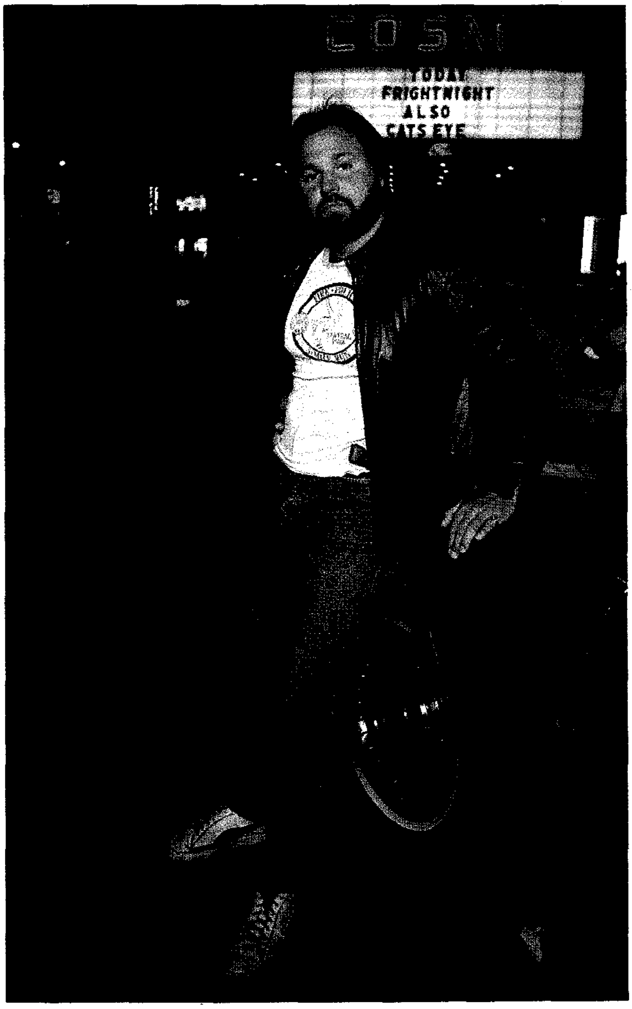
place in the house after the murders.

"Before we had enough information to arrest Thomas for the homicides," Dietl said, "he was arrested by Bronx police for attempted rape and sodomy of his own mother, a 53-year-old nurse at Lincoln hospital. She had been badly beaten and was refusing to press charges against her son. When I told her that I wanted him in connection with the murders in Brooklyn, she refused to believe me. She said that he had been free-basing cocaine, and she had been trying to get him into a drug-rehabilitation program."

Thomas was placed in a lineup for the Palm Sunday massacre case, and Dietl watched behind a two-way mirror. "The witness we had who had seen Thomas in the apartment on the day of the murder was trying to pick him out," Dietl said. "He was hesitant. I noticed that all six look-alikes were facing the mirror. Then I realized that the witness had only seen the guy from the side, not face on.

"I ran into the lineup room and had everyone face sideways. Then I ran back into the viewing room and opened the shade. Our witness spotted Thomas immediately. All of the brass was waiting outside the room, and I walked out and gave them all the thumbs-up. They were elated. If we hadn't gotten that witness ID, we all knew we were in trouble."

Last month, Christopher Thomas was convicted of ten counts of manslaughter in the first degree; he's scheduled to be sentenced in September.



EX-COP: *Little effort was made to keep him.*

TWO OF THE TOP brass who know Dietl, First Deputy Commissioner Patrick Murphy and Chief of Operations Robert Johnston, refused to discuss Dietl's retirement. Other commanders for whom he worked said they regret losing him. "We shouldn't lose guys like Dietl," said David Durk, the officer who talked Frank Serpico into coming forward, an act that culminated in the Knapp Commission hearings on police corruption in 1970. Durk commanded the East Harlem detective squad during some of the years Dietl was assigned there as an anti-crime cop. "He got the job done, and the city got more than its money's worth," Durk added.

Fortunato, the precinct commander who gave Dietl and Colleran the chance to solve the nun's case, said Dietl was as hardworking a cop as he had ever come across.

Dietl said he decided to retire after fifteen years because of an ankle injury he had received on vacation. To stay in the department, he said, he would have had to take a clerical job or even go on limited duty. In either case, the change would have sharply cut into his overtime pay and, eventually, his pension benefits (which are based on his final year's salary). Like many active cops, Dietl had come to rely on the $4,000 he earned each year in overtime. At the time of his retirement, his regular salary as third-grade detective was $26,000.

"The money is tough," Dietl said. "Every cop I know has to have a second job. I've got two kids—ages five and seven—and I was taking home $623 in a paycheck every other week. I just couldn't make ends meet on limited duty, and I would have had to retire eventually on a diminished income." Instead, Dietl started Bo Security and Investigations, a private detective company that lists among its clients the royal family of Saudi Arabia, whom he met while doing security details on the force.

Still, Dietl said he would never have quit if he had thought there was a place in the department for people like him. "The department is being run more and more by inexperienced kids who are great at taking tests but don't know the first thing about what's going on on the streets.

"You've got sergeants who passed the test with three years on the job, while third-grade detectives, like myself, have to wait another fifteen years for a promotion to second grade no matter how hard we worked and no matter how good we were."

Dietl has a point. The only path to career advancement in the department today is through the passing of tests—one to become a sergeant, one to become a lieutenant, one to become a captain. The tests are tedious and require considerable study. (Typical question: How many forms do you fill out in an accident between a horse and a taxicab? Answer: Seven.) Some cops, eager to get ahead, actually find soft clerical jobs so they can devote themselves to preparation. Meanwhile, experienced and effective cops—the cops who believe in old-fashioned, hard-nosed police work—languish. Often as not, they get lazy or sloppy, or they just quit.

The Police Department ought to ask itself why an officer like Bo Dietl would reluctantly give up the gold shield for which he had fought so dearly. The effort to answer that question might shed some light on the Byzantine politics and brass-plated feuds that dictate so many of the department's current policies. And it just might reveal more about what's really going on downtown than any stun-gun trial, public hearing, special prosecutor's investigation, or other examination of the department's woes. ■

ESPRIT

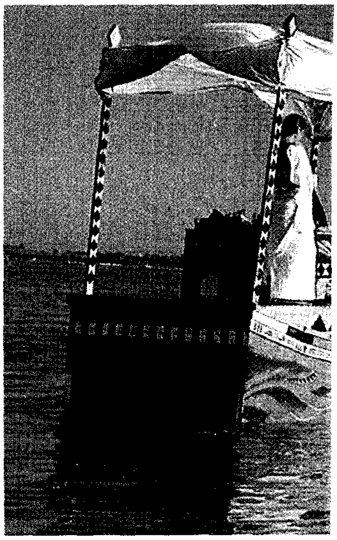
Bernice Leijnen
Esprit/New Zealand Interior Designer
Age: 25

I've always lived right by the beach because I love to wake up in the morning and see the beautiful sea and the pale blue haze. My identical twin sister is my best friend; we're totally alike except that she is pregnant at the moment. I'm usually the first one swimming – in the water at 7:30 in the morning. I like to play second chef to my boyfriend and I always wear bigger tops than bottoms.

Photo: Toscani

THE VIDEO THAT DEVOURED MENEMSHA

STAR DIRECTOR JEFF STEIN DOES A CARLY SIMON CLIP•BY ERIC POOLEY



LATE-AFTERNOON SUNLIGHT flashed across the water and lit up the hieroglyphics on the gold-and-black prow of Cleopatra's barge. Four galley slaves heaved the vessel toward shore, pushing down on their poles to the steady beat of the slave master's drum. Beneath the afterdeck's silk canopy, Julius Caesar adjusted his laurel crown and smiled at the Queen of the Nile; Cleopatra settled back against the pillows on her gilded throne, accepted a grape from a devoted handmaiden, adjusted her metal-mesh Douglas Ferguson ensemble, removed her black plastic sunglasses, and began to lip-synch the words to her latest single, "My New Boyfriend."

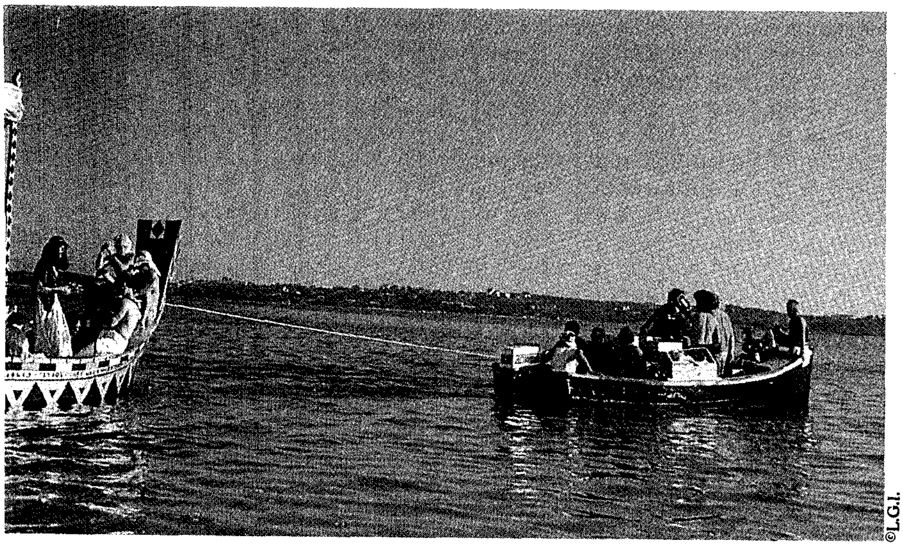
"Cleo, give me some Egyptian moves," called music-video director Jeff Stein, who was orchestrating this camp cartoon, to Carly Simon, who was starring in it. "*Attitude,* fellas," he cautioned the slaves, whose load was eased by the Johnson 70 outboard that belched smoke around the royal barge, a banged-up scallop skiff in disguise. "Caesar, I want you to *shake your booty,*" he said to Finn Miller, 67, who wore a Caesar's Palace T-shirt. "Russ, keep the mallets high," he said to rock drummer Russell Kunkel, the slave master beating on a well-painted garbage pail (and the "new boyfriend" Simon's song refers to—they are engaged). "Okay!" said Stein, standing knee-deep in the marshy waters of Menemsha Pond, on Martha's Vineyard. "Roll sound! Roll camera!"

The sequence, together with a Sheena-Queen-of-the-Jungle parody and a robot dance number in a futuristic beauty salon, would make up Carly Simon's latest music video—if it ever got on film. Music videos are produced in mad round-the-clock two- or three-day dashes, and this particular scene, planned as an eight-hour daylight shoot, had started filming well behind schedule—in best Jeff Stein fashion—with just two hours to go before sundown. Tempers were short, small crises frequent (the barge got stuck in the mud, curious pleasure boaters strayed into the camera's view), but when the song boomed across the pond and Simon started improvising her moves, the camera crew raced the sunset, and won.

"I got golden light streamin' across the bow," said director of photography Tony Mitchell, eye pressed to his viewfinder.

Dancing broke out on the barge. The galley slaves—including the director's oldest friend and two of his broth-

PHOTOGRAPHED BY LYNN GOLDSMITH



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LITTLE EGYPT: *Queen of the Nile Carly Simon (above) and her handmaidens await director Jeff Stein's next inspiration for the opening sequence of the video for "My New Boyfriend"; as the camera boat tows Cleopatra's barge across Menemsha Pond (left), director of photography Tony Mitchell calls the shots; Stein (below) incites the cast to riot.*

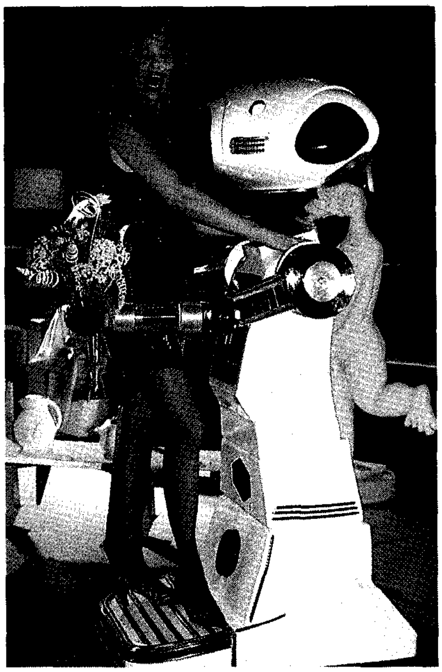
VIDEO MADNESS: *Stein often exceeds his budgets, cutting into his company's profits; he calls his videos "the most expensive home movies ever made." His motto: No one will notice—so let's wing it.*

ers—jumped, hooted, and clapped their hands. The dancing spread to shore—Stein and film editor Kathy Dougherty inciting the actors to riot—while Mitchell and the cameramen leapfrogged through the marsh grass, moving the cameras, getting it all down.

Seen later, as the 138 minutes of 35-mm. film was transferred to videotape for a four-and-a-half-minute edit, the shot was like a glossy comic, its rough edges smoothed: Smoke from the outboard drifted like fog across the prow, and the makeshift props looked almost real. But the hieroglyphics on the barge, when deciphered, still read, "Come to the barbecue after the shoot."

MARTHA'S VINEYARD IN high season is no place to film a music video with a $100,000 budget. The summer residents maintain an atmosphere of quiet reserve that leaves no room for show biz. With hotels booked solid, it's difficult to lodge the crew, and everything—cameras, props, equipment—must be flown or ferried in from New York or Boston, or jury-rigged on the island. The only advantage, when the location is the Vineyard and the star Carly Simon—who's summered on the island all her life—is that the islanders mobilize quietly on her behalf. The Board of Selectmen is pleased to let Carly's crew invade Menemsha for the first filming there since *Jaws.* The Fire Department is happy to allow a bonfire on private land, and sends along a truck to make sure things stay safe. The post office actually delivers Carly's mail to the shooting location. And, in addition to well-known friends like Alex Taylor (James's older brother), dozens of islanders—waitresses, a kindergarten teacher, housepainters, a store manager—appear as extras, earning $50 for twelve hours' work. "One nice thing about videos," says Stein with a conspiratorial grin, "is that everybody wants to be *in* 'em."

Stein, at 31, one of the most in-demand rock-video directors (*Rolling Stone* called him "1984's fastest-rising video star"), has a fondness for the makeshift that would prove useful in the course of this shoot. His productions tend to have an improvised, chaotic, rock-and-roll feel that fires up artists and infuriates producers. (Michael Deane, who produced the Simon shoot, likens the experience to "going on a cattle drive—all by myself.") Stein, who draws a yearly salary of over $100,000, often exceeds his budgets, cutting into the profits of his production company, Overview Productions; he calls his videos "the most expensive home movies ever made"; a favorite motto is, No one will notice—so let's wing it.



MACHINE DREAMS: *The new boyfriend.*

The son of Stein and Day publisher Sol Stein—his parents divorced, and the children were raised in Poughkeepsie by their mother—Jeff seems to have spent most of his life rebelling against *words*, through furious sound and image. His wild creativity first spilled into public view with *The Kids Are Alright,* his anarchic film about the British rock band the Who. He followed up with a certified disaster: *It Came From Hollywood,* a compilation of clips from grade-Z Hollywood sci-fi, horror, and jungle flicks, which went a year over schedule and was finally given to another director—but not before he had done himself serious damage by screening more than 600 of the cheesiest movies of all time. Now, as a director of rock videos, he plunders those sub-*Godzilla* films for usable images and combines them with his rampant rock energy to create clips for such bands as the Cars ("You Might Think" won the 1984 MTV award for best video and will be exhibited at the Museum of Modern Art this fall), Hall and Oates, Billy Idol, and Tom Petty and the Heartbreakers. The Petty clip, "Don't Come Around Here No More," features the singer as the Hatter—he bakes Alice into a cake and serves her up during the Mad Tea-Party—and has been nominated for four MTV awards this year, including best video. The National Coalition on Television Violence denounced it as "sexually sadistic"—which Stein takes as a compliment: "Why settle for bringing back paisley," he says of the pseudo-psychedelic clip, "when you can bring back *cannibalism?*"

WITH THE ARRIVAL OF MTV in 1981, the selling of pop music became as much a matter of look as of sound. Overnight, an effective video can launch a new career or revive a fading one. A new segment of the rock industry boomed, and the top video directors became sought-after figures. Established directors such as Steve Barron (Michael Jackson's "Billie Jean"), Jean Baptiste Mondino (Don Henley's "The Boys of Summer"), and Stein routinely command six-figure budgets (provided by the record companies), and some have gone on to direct teen movies. Now even high-profile actors are trying their hand: Carly Simon's first single from her latest album, *Spoiled Girl,* was directed by Jeremy Irons. When "Tired of Being Blonde" failed to rise on the charts and the album stalled, Epic Records decided it needed a follow-up—and a strong video to promote it—fast.

Simon had met Stein and Dougherty last year, at Simon's birthday party on the Vineyard, and they'd decided to make a video sometime "and to do it on the island just so we wouldn't have to go away," says Simon. There was also an element of payback involved: Last year, Epic Records hired Stein to direct the Jacksons in a video called "Torture," a sci-fi horror show whose budget ballooned from $300,000 to more than $500,000. Epic is also Simon's label; by taking on a smaller budget for her video, Stein would get back into Epic's good graces. Working with Simon would be a change of pace for Stein, who specializes in rock-and-roll insanity. How Simon would react to his approach was very much on his mind. "I wasn't sure we necessarily complemented each other," says Stein, "and I wanted to be sure everybody understood that going in."

Normally, when the concept for a video is being developed, a director might show the artist and record company a storyboard so they know precisely what they're paying for. Not Stein. He uses no boards or detailed shot lists, preferring to "figure out the basic scenes and some of the gags, but leave enough room on the set for wildness to occur."

"I know our style surprises a lot of people," says Tony Mitchell. "We always seem like we're a bunch of raging maniacs. But this is a *very* sane place to be."

For Simon's song, Stein says, "since we weren't sure we were capable of doing something beautiful and spiritually advanced, we figured we'd go for something funny." They settled on three sequences: Cleopatra on the Nile; the jungle parody (complete with a Great White Hunter boiled in oil); and a space-age beauty-parlor scene with a characteristic Stein twist: a six-foot robot with an antlike head, revealed at the clip's end to be Simon's new beau.

"I'd never call this an art form," says Stein.

Production of "My New Boyfriend" kicked off with a party, a crew-and-friends barbecue that Stein called the Last Supper. Big trucks filled with camera equipment and lights had been pulling up all afternoon to the rented Vineyard house where Stein and Dougherty have spent the past three summers. The old, rambling place could be the home of any rich Vineyarder, except for the people sitting around sewing jungle costumes, making spears and shields and Egyptian headgear, and swapping video stories. "I hear he's slow," said one crew member who had never worked with Stein. The others just laughed.

Tony Mitchell flew in from New York and immediately went with Stein to look at the Atlantic. A big, wild-eyed Floridian who seems to walk through life in bare feet, with a cranked-up Walkman strapped on, Mitchell is one of the most highly regarded lighting and photography directors in rock video, and one of the keys to Stein's success. He spent part of the afternoon practicing his spin casting on the lawn, the rest of it chatting with Kathy Dougherty, another key to Stein's success. A film editor and producer—she and Stein met during *It Came From Hollywood* and have been together since—Dougherty imposes order on Stein's creative disarray. "I don't know if record companies would want Jeff without Tony and Kathy," says a friend, and Stein—who has few technical skills—is quick to admit his dependence. "I couldn't imagine doing videos without those two," he says. "I think 'em up, Tony makes 'em look great, and Kathy saves 'em when we blow it."

Waiting for dinner, people wandered around the lawn, and most went over to check out Stein's car, a 1969 Ford convertible with some history to it: Dougherty bought it last winter from Bruce Springsteen. Last year, Stein directed Springsteen's "Dancing in the Dark" video, but Springsteen put it on the shelf and brought in Brian De Palma. "It's something I find difficult to discuss," says Stein, "not because I feel it was a personal failure . . . it was a major disappointment." All the same, the encounter cemented their friendship: Stein and Dougherty attended Springsteen's marriage, and, to tweak the Boss, Stein had THE LOVE MACHINE painted on the sides of his old car.

By ten, the Last Supper was cooking up: chicken and inch-thick tuna steaks on the grill, Mount Gay in the fruit juice, and, later, rock videos in the living room and friendly, aimless dancing out on the porch. Stein shuffled through the chaos belly-first and swaybacked, arms swinging at his sides, one-liners popping out regularly. "I think Jeff's happiest when he's at the center of a scene," says his friend Fred Schiller. "There's always a crowd around him, he never stops moving, and he *always* has fun at whatever he's doing. That's how he stays creative, always has. You could not cast a better rock-and-roll madman."

Stein started making movies at eleven—casting his brothers and his friends, much like today—"and at fourteen, they started getting weird." At twenty, in 1975, just before he dropped out of NYU film school, Stein approached Who leader Pete Townshend while Townshend was brushing his teeth in a New York hotel room, and told the rock star he wanted to make a film out of rare footage from the band's past. "Thash a good idea," said Townshend, still brushing. "Lesh do it." Four years and $2 million later, *The Kids Are Alright* appeared, but the death of drummer Keith Moon had cast a pall over the project, and Stein and the Who were no longer friends (the band did little to promote the film, and Stein and the group's manager fought bitterly over money). Similarly, Stein's next project, *It Came From Hollywood,* ended in a rancorous dispute over credits.

In 1981, while those battles were stewing, Stein formed a production company called Bermuda Triangle to produce and syndicate television commercials for rock radio stations. The product—raw, exciting shots combining Stein's rare rock-concert footage and partner Michael McNeil's artistic skills—sold to twenty radio stations across the country, and the money rolled in. For their TV spots, Stein and McNeil used a video-production outfit called Charlex, run by Charlie Levi and Alex Weil. In 1984, Stein came to Charlex with a job—the Cars' "You Might Think" video—that eventually won major awards but touched off another battle for credit. Alex Weil says Stein "took the credit behind our backs." Stein says that for Charlex to claim credit "is like the guy who did special effects for *Star Wars* saying it's his movie." But Charlex—whose distinctive, high-tech effects dominate the video—pressured the record company for co-director's credit, and won.

"This is rock and roll," says Stein. "Who wants a good reputation?"

AT 9 P.M. ON WHAT THE schedule called the last day of shooting, the crew got back to Stein's place after six hours with Cleopatra on Menemsha Pond, and a jungle village could be made out on the edge of the big lawn: three bamboo huts

JUNGLE HEAT: *Sheena shimmies while the Great White Hunter boils.*

HOT STUFF: *Dancing by the fire in a scrap of chamois, Carly Simon broke a sweat. Embers fell onto her costume, but she did not notice. She had been swallowed by the scene, as Stein had hoped she would be.*

with television antennas poking through their thatched roofs, set around a large bonfire, with a black boiling pot in the background. To light the set, Mitchell placed a 12,000-watt spotlight 100 feet back in the trees, and aimed the beam up through the tops of the oaks, creating an *Emerald Forest* effect.

Meanwhile, the house was filling up. A dozen young men in loincloths and war paint watched a Billy Idol video in the living room. Long tables of food were being set up in the yard near the house. The spotlights aimed at the sky gave the place the feel of an opening night. A party up the beach, at the home of Judy Jacklin Belushi, spilled over to Stein's, bringing the crowd to about 100. Treat Williams wandered through the crowd, and so did Ellen Barkin.

By the time Simon was in costume and makeup and the bonfire had been lit, it was two in the morning, and there were three hours of usable darkness left. Stein positioned the singer in front of the bonfire and then simply left her there—on a lawn on Martha's Vineyard in a scrap of chamois flanked by young men in war paint. There had been no discussion of choreography, nor of whether she would dance. They were leaving it up to her. "It was the first time," says Carly Simon, "I'd ever been *not* directed in a video."

The first shot—a wide-angle one of Simon dancing, tribesmen running with spears and swords—began tentatively. Simon seemed awkward, unsure of whether this outrageous thing could be pulled off. ("I was a little worried about the Sheena thing being too campy," she says.) Stein never said it, but he knew this shot would never be used: He was merely stirring up the pot, warming up his star, the extras, and the crew after the hours of delay. For the heart of the scene, he positioned the singer behind the bonfire, among the huts, dancers, and drummers, so the camera would shoot her directly through the fire, in orange flame, soft smoke, and sharp, rising embers. And this time, Simon was ready when the camera rolled: She danced a *Hullabaloo*-style go-go move, a sideways shimmy step, the pony. "Lotsa shoulder, Carly," said Stein, swinging his hips, playing Carly playing Sheena. "Don't be afraid to *move*. Tony's gonna follow you wherever you go."

"How powerful of me," said Simon, beginning to enjoy herself. "Even into the fire?"

The bonfire was stoked and fueled, and the song—repetitious, hypnotic—played again and again, until it was drummed into every mind and people were singing it to themselves in the odd moments when it wasn't actually on. The extras, who had been grumbling about long hours and low pay, threw themselves into the scene, and began to act and feel like cartoon characters, participants in a large, outrageous inside joke. Stein and Dougherty continued to cheer and dance and keep the show moving. Dancing by the fire, Carly Simon broke a sweat. Embers fell onto her costume, but she did not notice. She had been swallowed by the scene—as Stein had hoped she would be: She worked out dance steps with her three backup singers, joked with the extras, mugged with David Letterman-band drummer Steve Jordan, who played the tribal chief. Between takes, she was fussed over by the makeup and costume people, given a robe and a vodka gimlet, which she did not drink. She waited patiently for her next chance to dance and then shrugged off the robe and worked until well past dawn.

"*Now,*" said Tony Mitchell about an hour after first light, "it's rock and *roll*."

"That was the best jungle I've ever been in," Simon said later. "I was completely enthralled. I was so sad to go home."

ONCE SIMON HAD GONE, the crew shot a few gags—tribesmen running around the bonfire with spears and a giant radio, Alex Taylor being boiled alive—and then wrapped the set, finishing at eight in the morning. "At dawn," says Stein, "you can look at their faces and see who it's a job for and who's there for fun." Stein's face was blotched with sunburn, swollen from lack of sleep, but still smiling. Cracking lewd jokes, he wandered past the charred bonfire and around the yard; someone compared the scene to Colonel Kurtz's compound in *Apocalypse Now*. The crew went inside and discovered that the house well had run dry and that the partiers had knocked off every last bottle of beer. For those who'd been paid a flat rate for the shoot, it was not a happy moment.

Still, it wasn't over: Having worked a twenty-hour day, most would be back on the job just six hours later, at 2 P.M., to return to Menemsha Pond and complete the Cleopatra sequence. Since the budget depended on a two-day shooting schedule, the third day threatened to send the project over budget. After conferences with the producers, Stein agreed to make do with a reduced crew, then headed inside to grab two hours' sleep.

When the crew got rolling later that day, they were—miraculously—right on time and in decent humor, until the battery in the camera truck went dead. On the beach at Menemsha, the nerves of the bone-tired team began to fray. When the barge was towed out to the middle of the pond, and Simon and the extras were all aboard, they discovered they'd left some important props back onshore; as with the first Cleopatra shoot, it was 6 P.M. before they rolled film. "What a beautiful day," said Stein. "Who cares if we don't get any footage?"

"Tony has a nine o'clock plane out," said Dougherty. "And God has an eight o'clock sunset."

"C'mon, let's *move*," said Mitchell, and they moved.

Standing waist-deep in the water and working quickly, they shot Cleopatra dancing, Caesar eating Cheetos and ogling the handmaidens. Simon looked a bit drawn—no amount of makeup can hide that kind of tired—but never complained. Stein worked hard to lighten the mood, doing a back flop off the barge to demonstrate a scene where Cleopatra throws Caesar into the water. Ceasar did two back flops, to applause. Mitchell was filming Cheetos floating in the water around Caesar's laurel crown when producer Michael Deane started wading out toward the barge, his face taut. "This," said Deane, "is called pulling the plug. Tony *has to* catch that plane."

"We *have* to get these shots," said Mitchell.

"That's a wrap," said Deane. "Pull the plug." But they got their last shot.

Back on land as darkness fell, Stein changed into some dry clothes his assistant had provided—a pink maid's dress with a frilly white apron and bow. In the course of the weekend, he'd run a small army—25 crew members, a few dozen extras—and he'd run them right to their limit, using as much time and money and manpower as he could get away with. The director adjusted his maid's uniform, lit a cigar, and roared off with Mitchell in the Love Machine. At Martha's Vineyard airport, Stein took full advantage of his costume: He carried Mitchell's bags, and their stagy good-bye scene raised a few more Vineyard eyebrows. "Couldn't pass up a chance for *outrage*," says Stein, laughing. ■

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BODY & SOUL

This fall, the new angle is...curves. Designers are enhancing the shape of the body rather than concealing it. The silhouette is sleek, and it starts at the top: Heads are wrapped in scarves or hoods, hairstyles are smooth. Cropped jackets over high-rise waistlines emphasize the torso and hips, strong rounded shoulders balance a narrow waist. Even the details—shirring, draping—accentuate the positive. The look is polished, self-confident. And, most of all, feminine.

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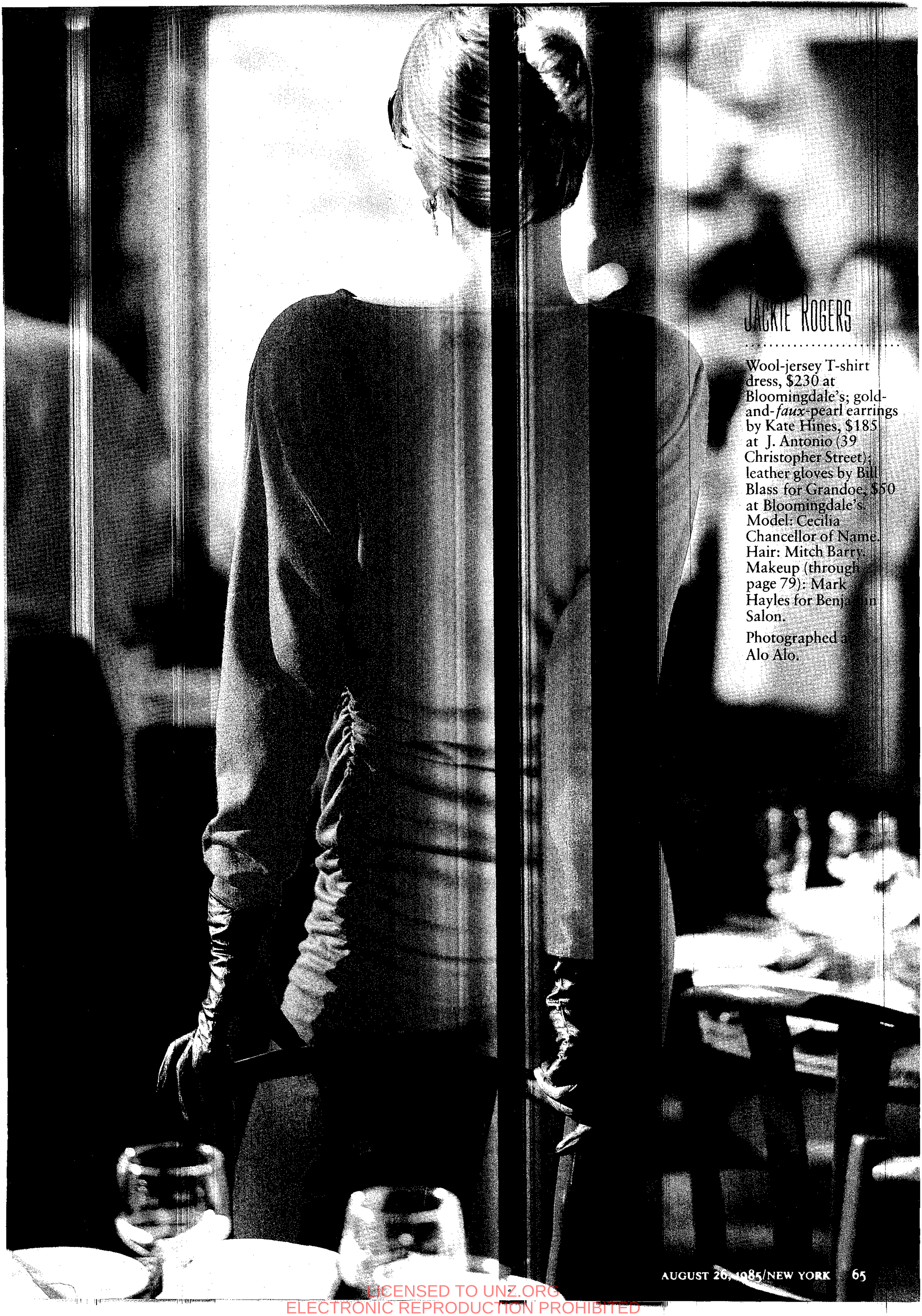
BY WENDY GOODMAN

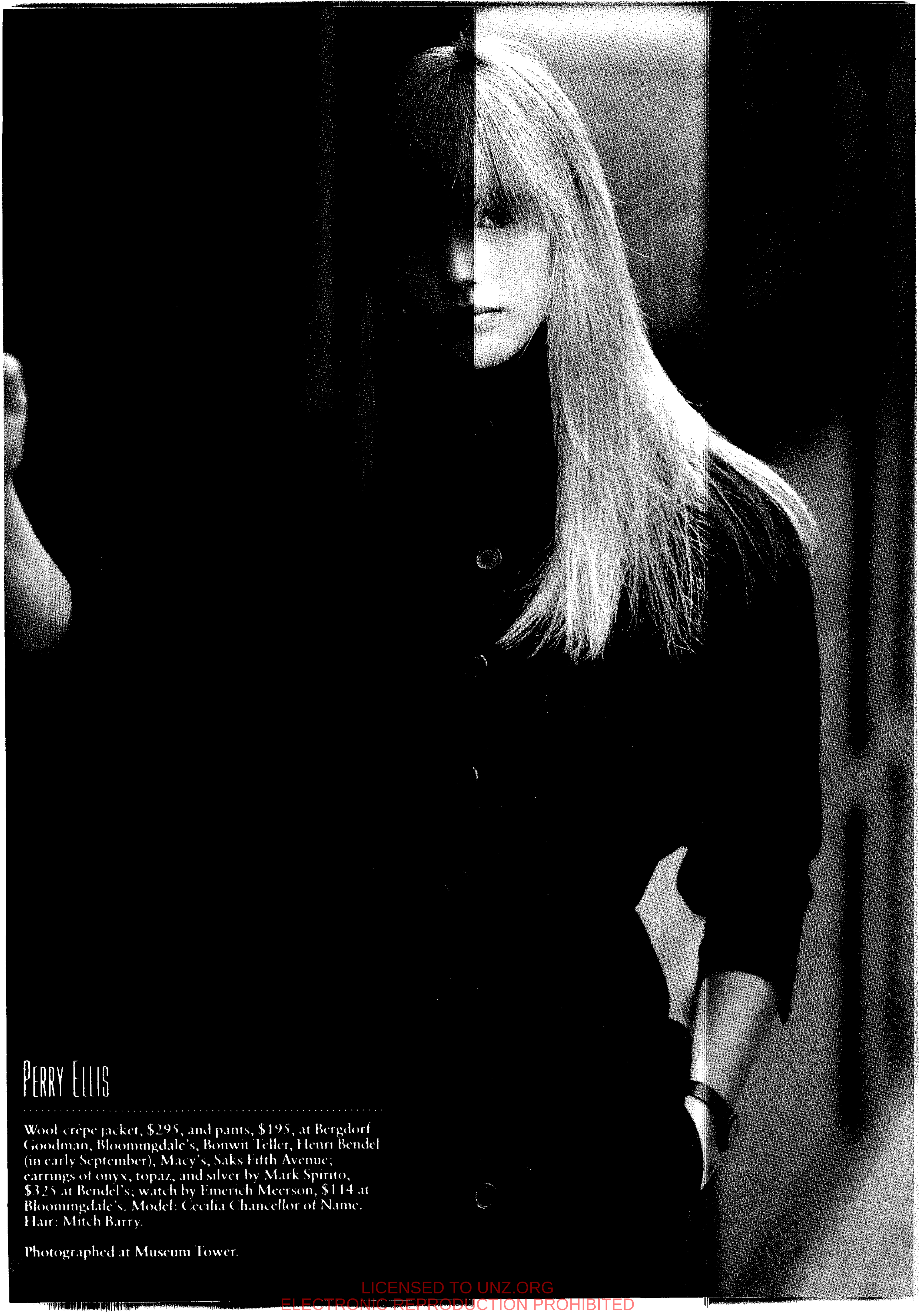
PHOTOGRAPHED BY DOUGLAS KEEVE
Fashion associate: Valarie Ebeier
Fashion assistants: Mary Braeunig,
Michael Eisenhower, Debra Schmidt,
and Ginnie Webster



JACKIE ROGERS

Wool-jersey T-shirt dress, $230 at Bloomingdale's; gold-and-*faux*-pearl earrings by Kate Hines, $185 at J. Antonio (39 Christopher Street); leather gloves by Bill Blass for Grandoe, $50 at Bloomingdale's. Model: Cecilia Chancellor of Name. Hair: Mitch Barry. Makeup (through page 79): Mark Hayles for Benjamin Salon.

Photographed at Alo Alo.

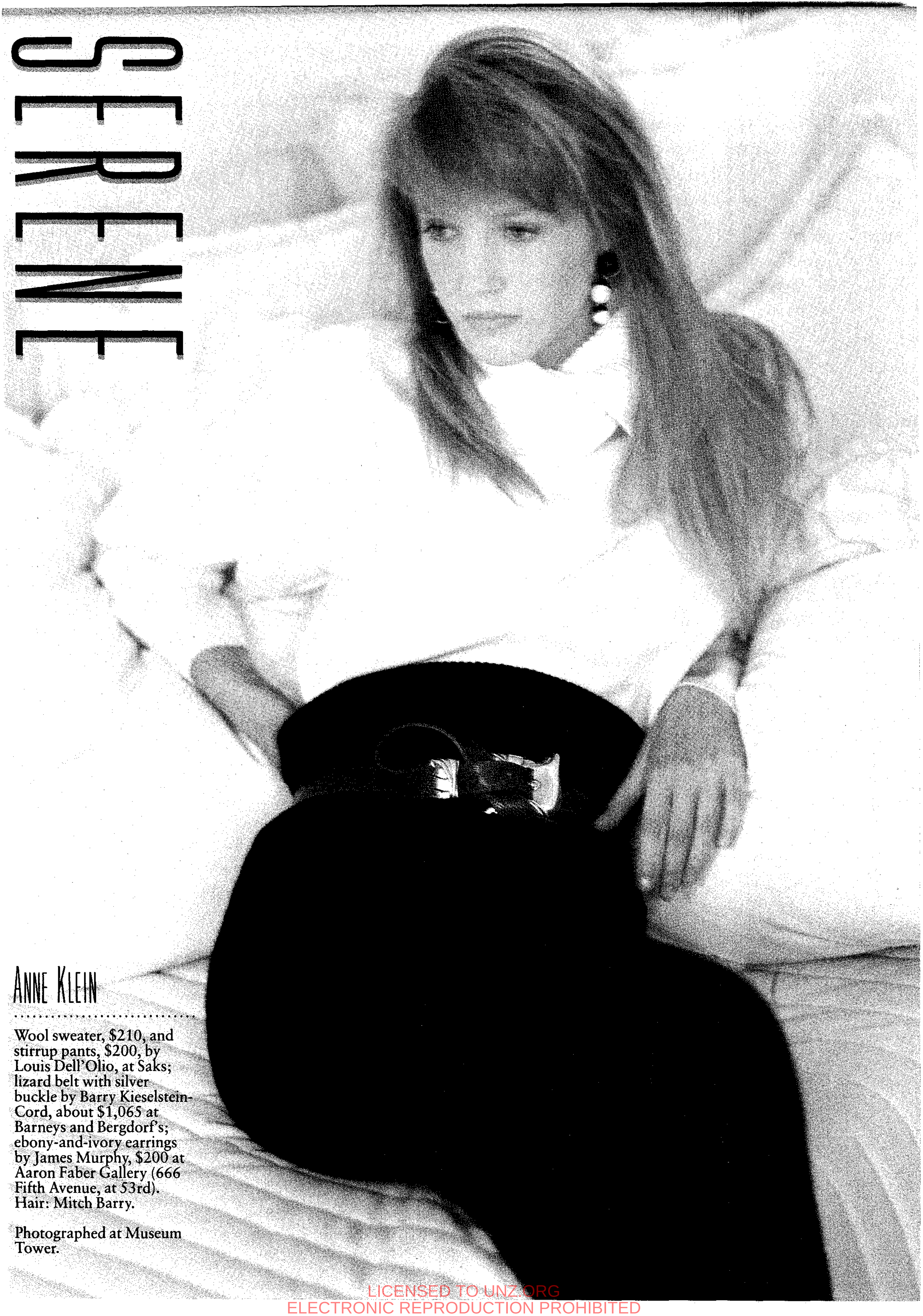


PERRY ELLIS

Wool-crêpe jacket, $295, and pants, $195, at Bergdorf Goodman, Bloomingdale's, Bonwit Teller, Henri Bendel (in early September), Macy's, Saks Fifth Avenue; earrings of onyx, topaz, and silver by Mark Spirito, $325 at Bendel's; watch by Emerich Meerson, $114 at Bloomingdale's. Model: Cecilia Chancellor of Name. Hair: Mitch Barry.

Photographed at Museum Tower.

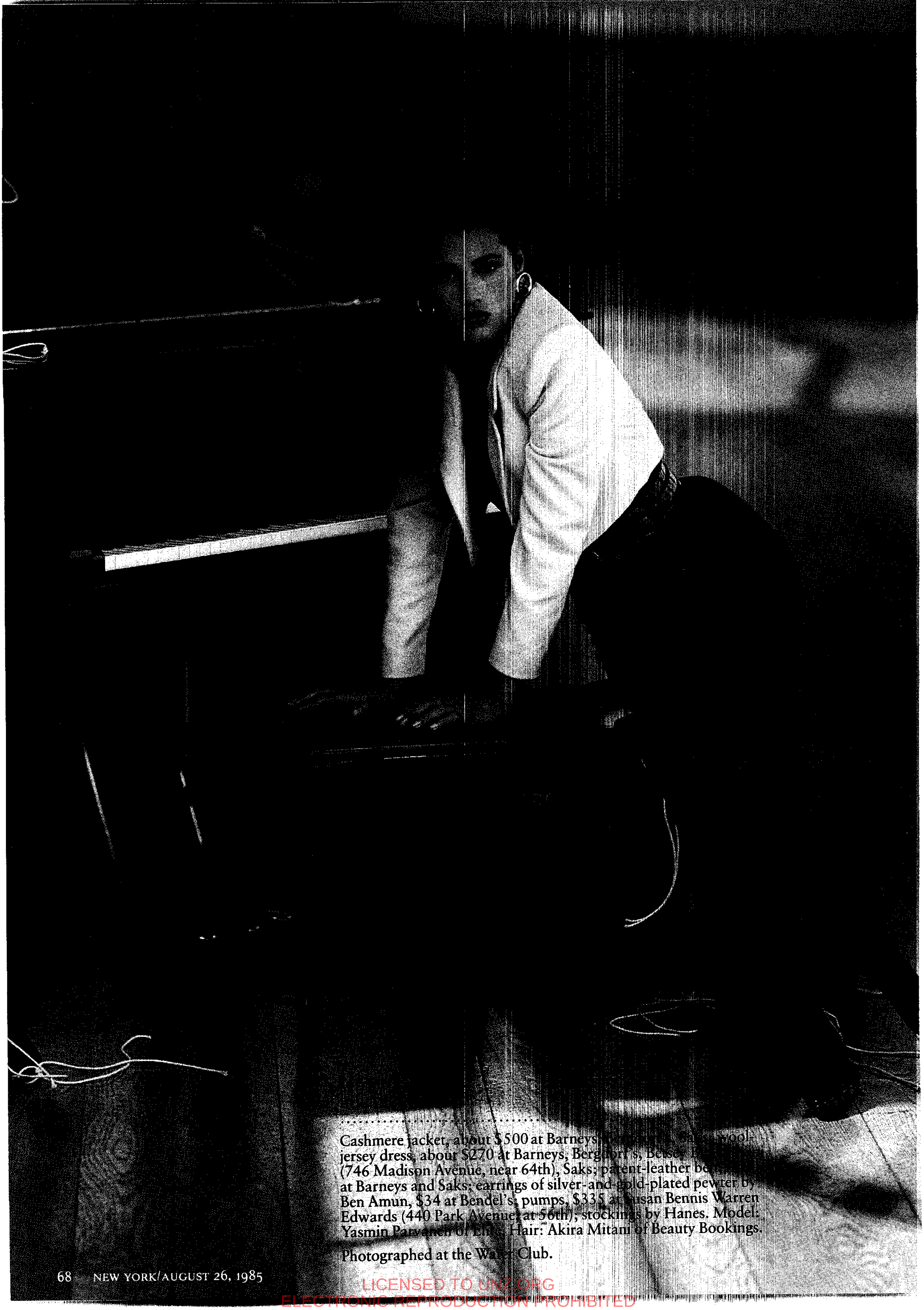
SERENE



ANNE KLEIN

Wool sweater, $210, and stirrup pants, $200, by Louis Dell'Olio, at Saks; lizard belt with silver buckle by Barry Kieselstein-Cord, about $1,065 at Barneys and Bergdorf's; ebony-and-ivory earrings by James Murphy, $200 at Aaron Faber Gallery (666 Fifth Avenue, at 53rd). Hair: Mitch Barry.

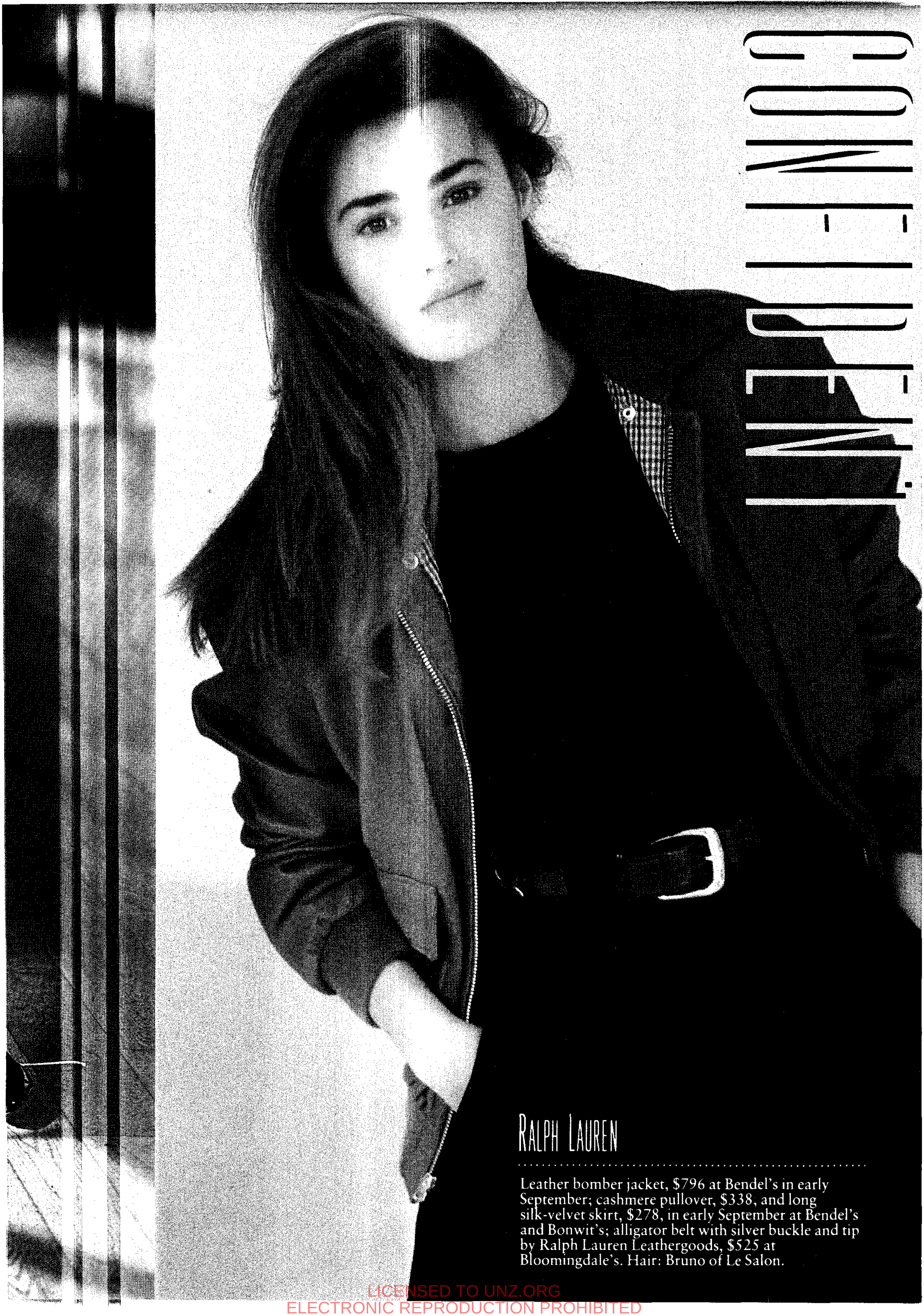
Photographed at Museum Tower.



Cashmere jacket, about $500 at Barneys; [illegible] wool-jersey dress, about $270 at Barneys, Bergdorf's, Betsey [illegible] (746 Madison Avenue, near 64th), Saks; patent-leather be[illegible] at Barneys and Saks; earrings of silver-and-gold-plated pewter by Ben Amun, $34 at Bendel's; pumps, $335 at Susan Bennis Warren Edwards (440 Park Avenue, at 56th); stockings by Hanes. Model: Yasmin Parvaneh of Elite. Hair: Akira Mitani of Beauty Bookings.

Photographed at the Water Club.

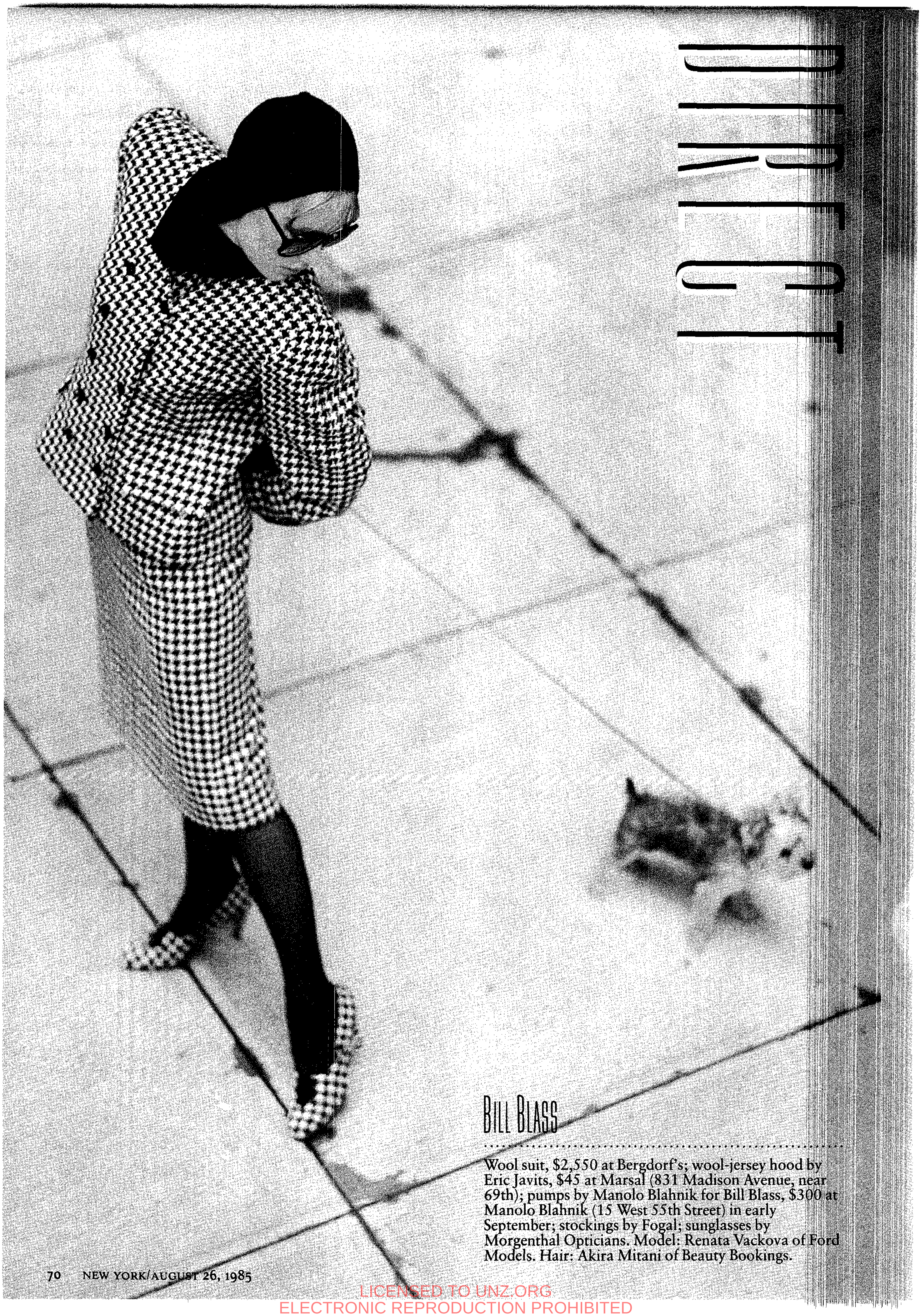
CONFIDENT



RALPH LAUREN

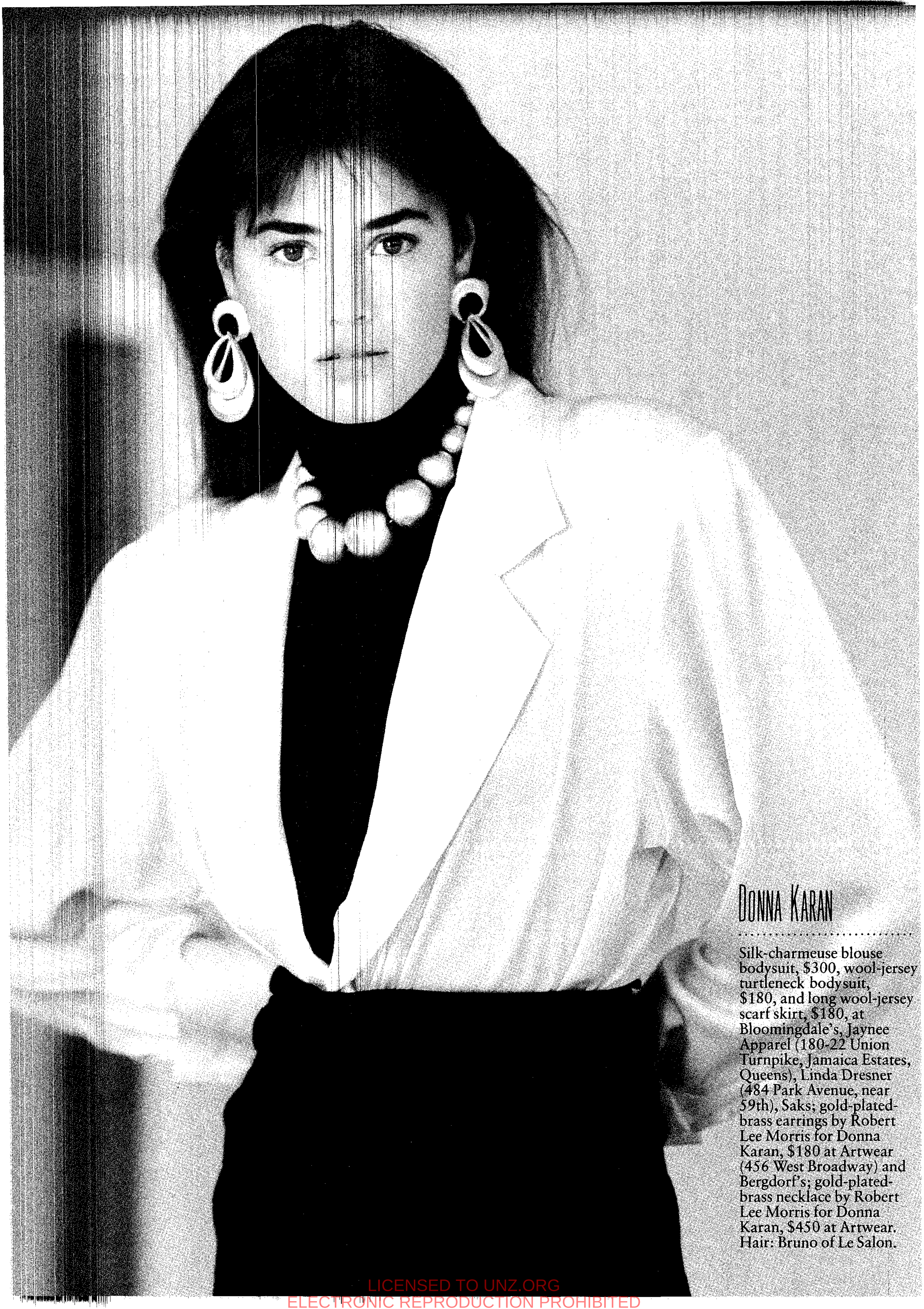
Leather bomber jacket, $796 at Bendel's in early September; cashmere pullover, $338, and long silk-velvet skirt, $278, in early September at Bendel's and Bonwit's; alligator belt with silver buckle and tip by Ralph Lauren Leathergoods, $525 at Bloomingdale's. Hair: Bruno of Le Salon.

DIRECT



BILL BLASS

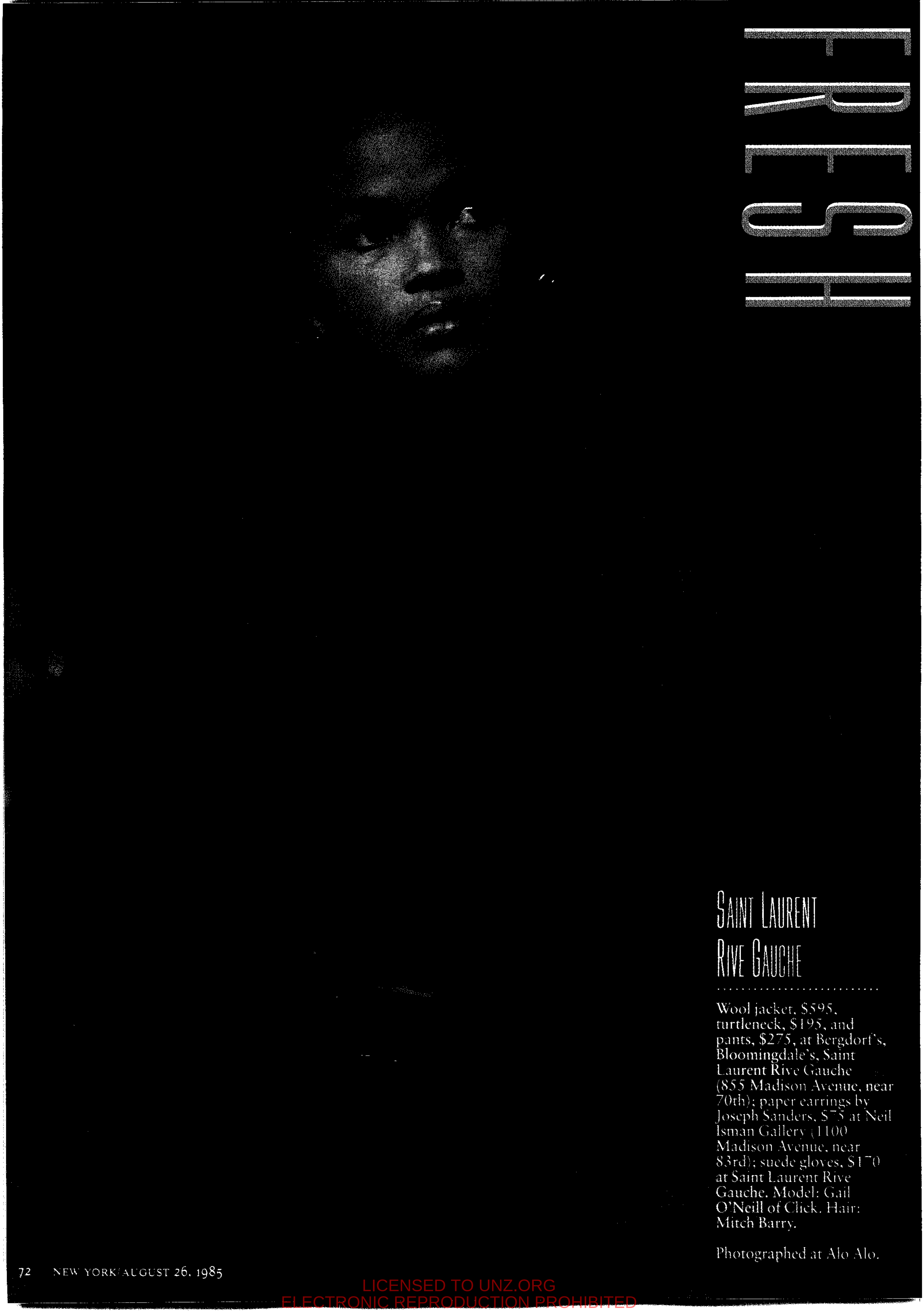
Wool suit, $2,550 at Bergdorf's; wool-jersey hood by Eric Javits, $45 at Marsal (831 Madison Avenue, near 69th); pumps by Manolo Blahnik for Bill Blass, $300 at Manolo Blahnik (15 West 55th Street) in early September; stockings by Fogal; sunglasses by Morgenthal Opticians. Model: Renata Vackova of Ford Models. Hair: Akira Mitani of Beauty Bookings.



DONNA KARAN

Silk-charmeuse blouse bodysuit, $300, wool-jersey turtleneck bodysuit, $180, and long wool-jersey scarf skirt, $180, at Bloomingdale's, Jaynee Apparel (180-22 Union Turnpike, Jamaica Estates, Queens), Linda Dresner (484 Park Avenue, near 59th), Saks; gold-plated-brass earrings by Robert Lee Morris for Donna Karan, $180 at Artwear (456 West Broadway) and Bergdorf's; gold-plated-brass necklace by Robert Lee Morris for Donna Karan, $450 at Artwear. Hair: Bruno of Le Salon.

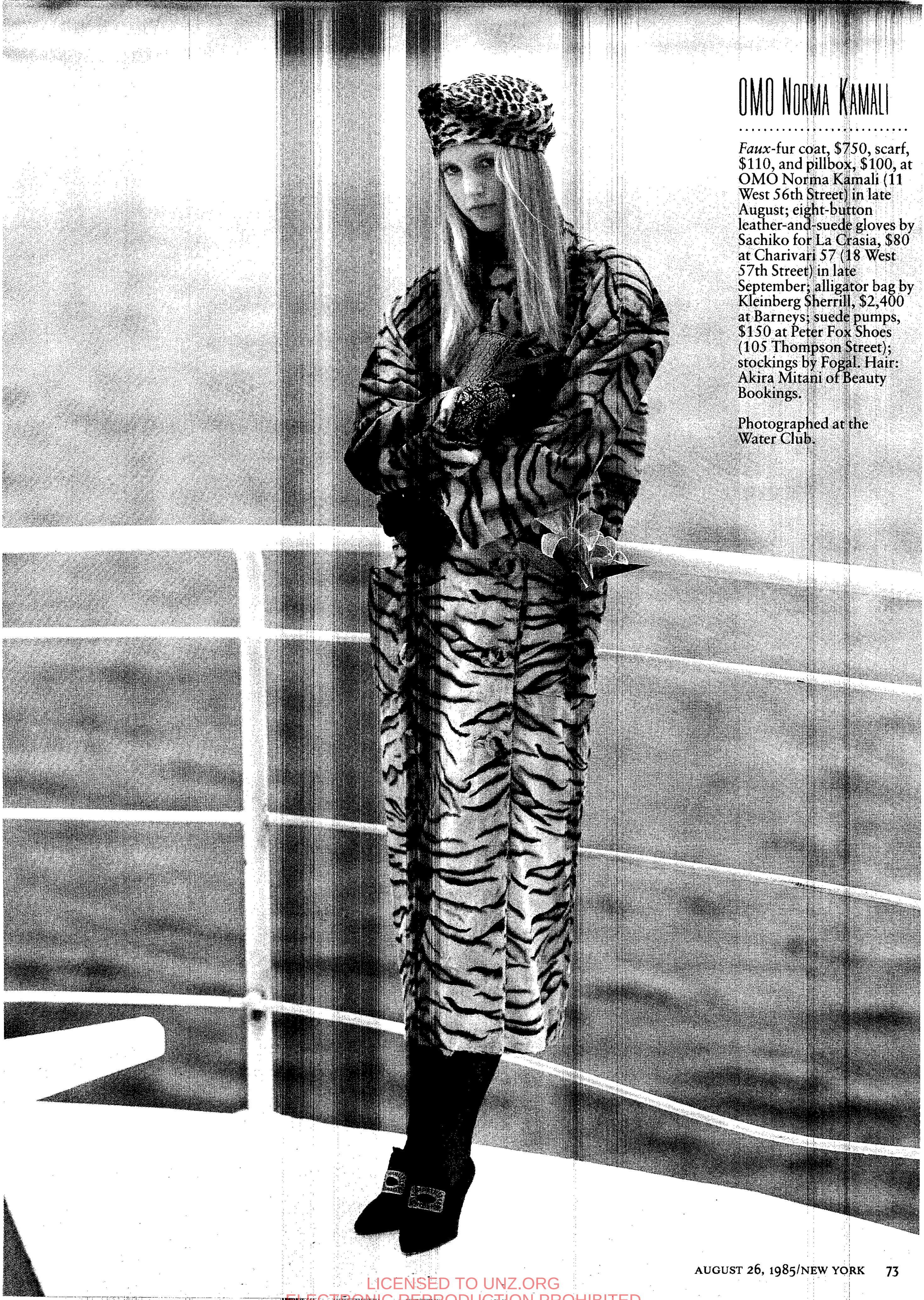
FRESH



SAINT LAURENT RIVE GAUCHE

Wool jacket, $595, turtleneck, $195, and pants, $275, at Bergdorf's, Bloomingdale's, Saint Laurent Rive Gauche (855 Madison Avenue, near 70th); paper earrings by Joseph Sanders, $75 at Neil Isman Gallery (1100 Madison Avenue, near 83rd); suede gloves, $170 at Saint Laurent Rive Gauche. Model: Gail O'Neill of Click. Hair: Mitch Barry.

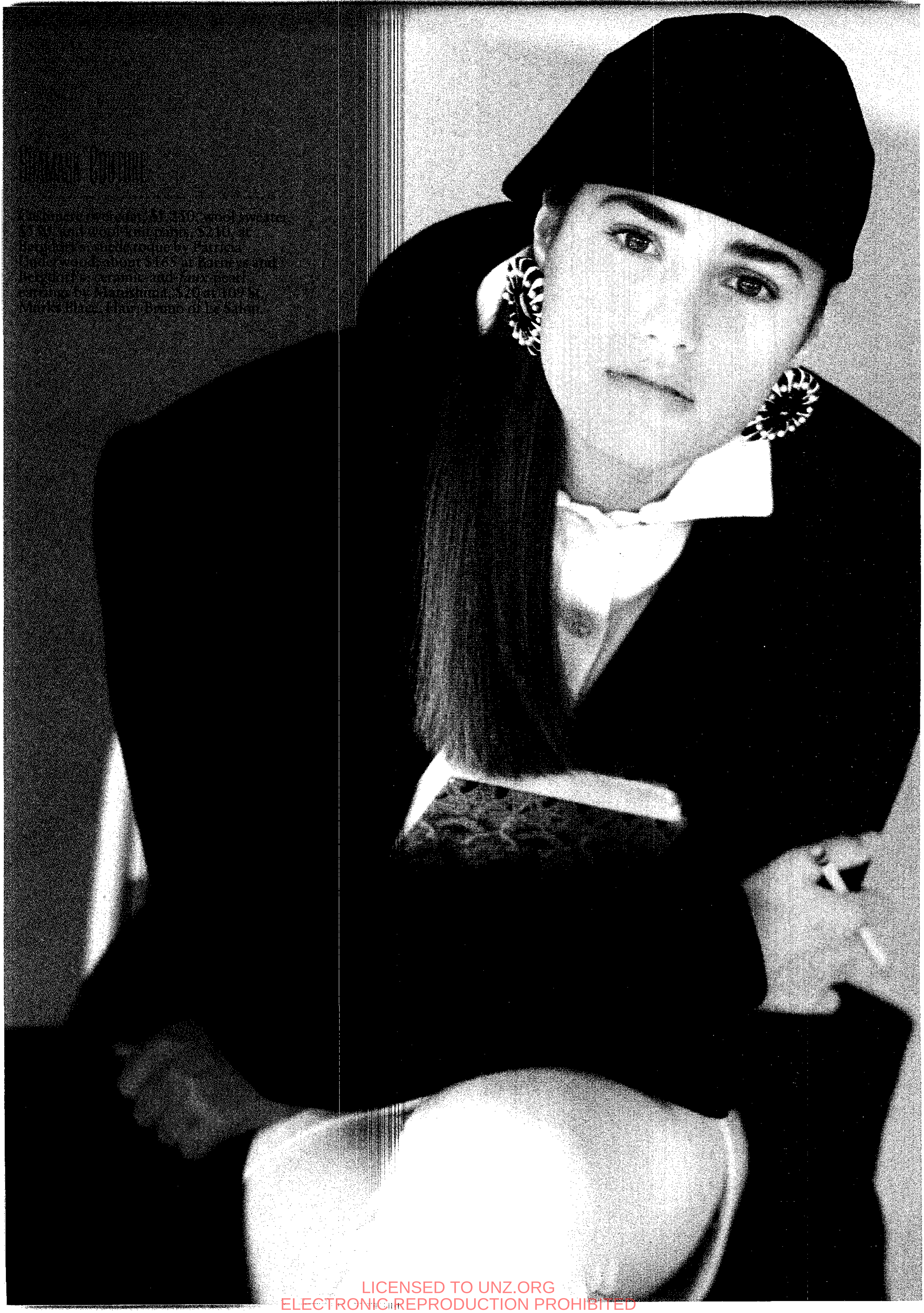
Photographed at Alo Alo.



OMO NORMA KAMALI

Faux-fur coat, $750, scarf, $110, and pillbox, $100, at OMO Norma Kamali (11 West 56th Street) in late August; eight-button leather-and-suede gloves by Sachiko for La Crasia, $80 at Charivari 57 (18 West 57th Street) in late September; alligator bag by Kleinberg Sherrill, $2,400 at Barneys; suede pumps, $150 at Peter Fox Shoes (105 Thompson Street); stockings by Fogal. Hair: Akira Mitani of Beauty Bookings.

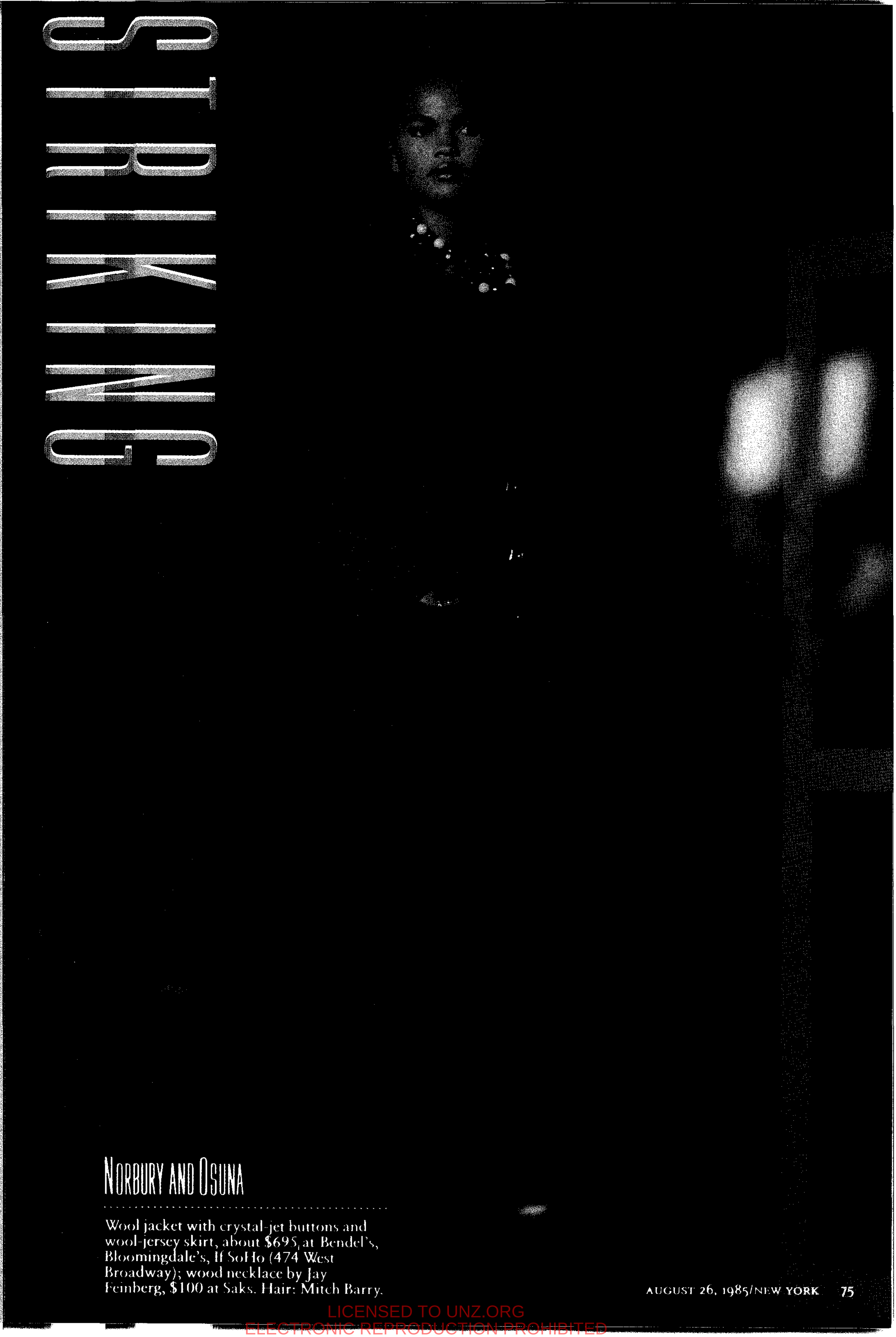
Photographed at the Water Club.



SHAMASK COUTURE

Cashmere car coat, $1,250; wool sweater, $180, and wool jodhpurs, $210, at Bergdorf's; suede toque by Patricia Underwood, about $165 at Barneys and Bergdorf's; ceramic-and-*faux* pearl earrings by Manishuni, $20 at 109 St. Marks Place. Hair: Bruno of Le Salon.

STRIKING



Norbury and Osuna

Wool jacket with crystal-jet buttons and wool-jersey skirt, about $695 at Bendel's, Bloomingdale's, If SoHo (474 West Broadway); wood necklace by Jay Feinberg, $100 at Saks. Hair: Mitch Barry.

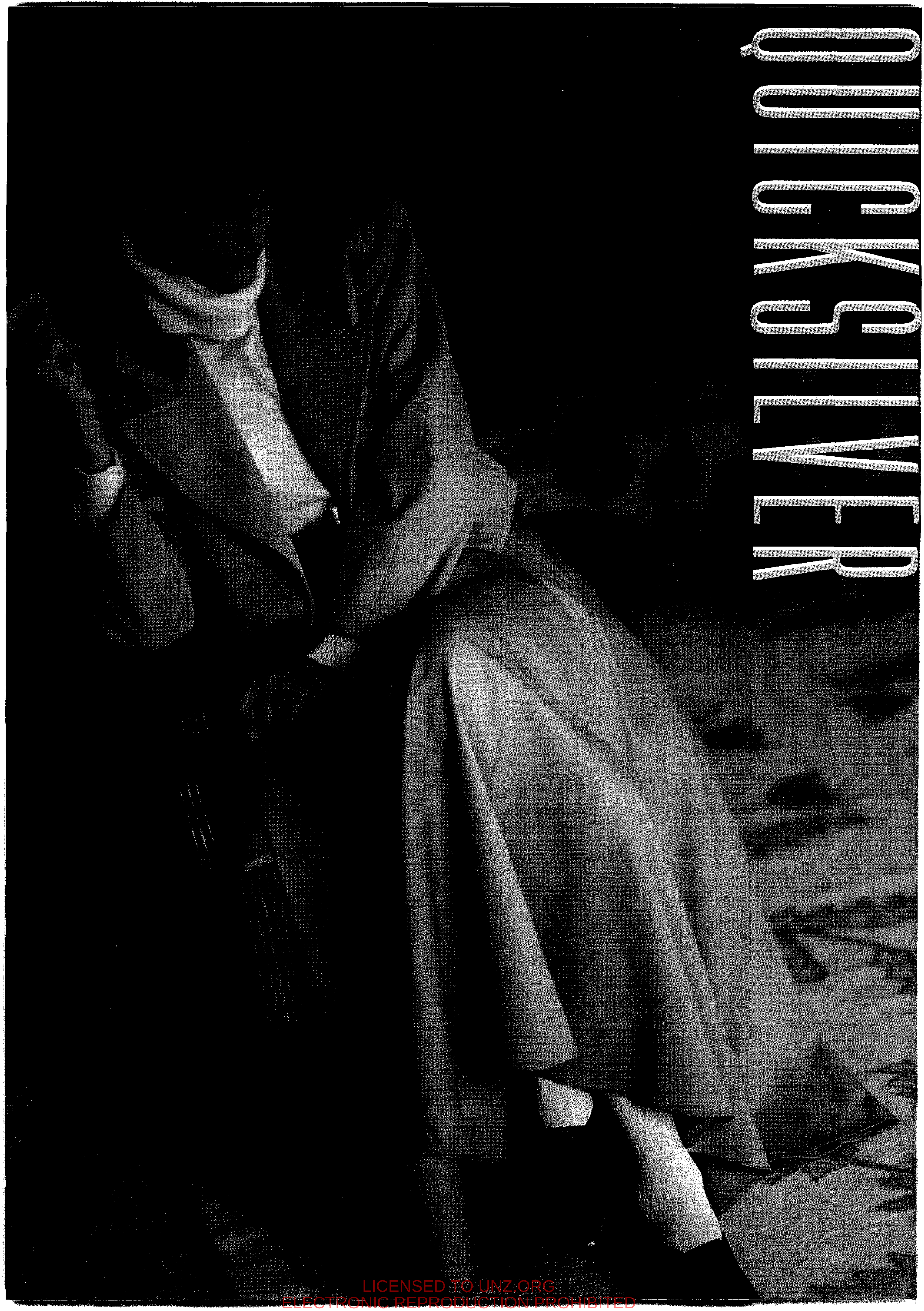
VIBRANT

EWING FOR BIS

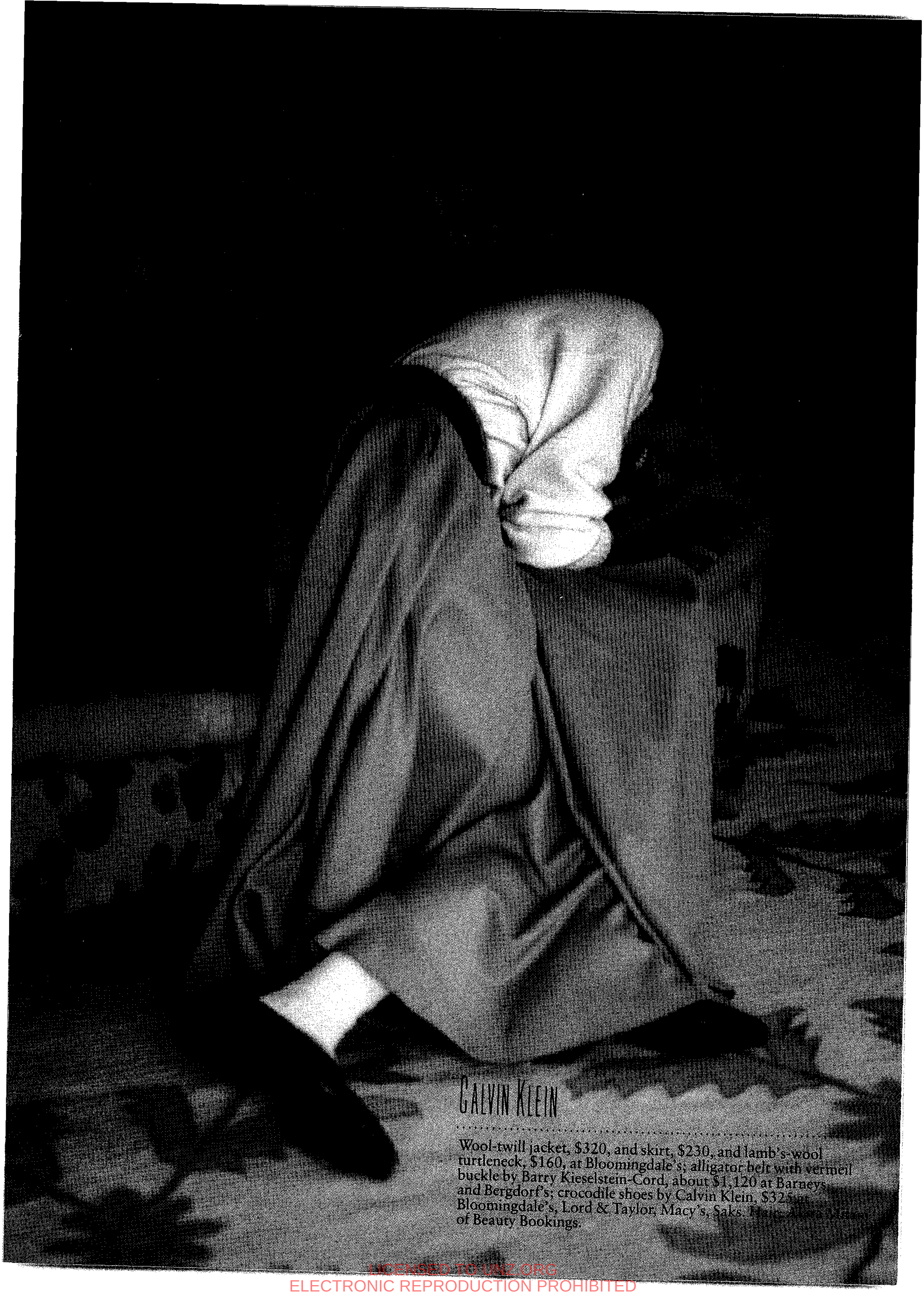
rench coat, about 0, shirt with vest, about $125, pants, $108, and scarf, $36, at Lulu's (436 West Broadway) in late August and Macy's in early September; acrylic gloves by Aris, $7 at Abraham & Straus. Hair: Akira Mitani of Beauty Bookings.

GEOFFREY BEENE

Wool-jersey dress with suede belt, $890 at B. Altman in early September; wool gloves by Mark Paulson Designs for Patti Horn, $32 in early September at Bendel's and the Best Ever (1014 Lexington Avenue, near 72nd); pumps, $125 at Vittorio Ricci II (404 Columbus Avenue, near 79th); stockings by Hanes. Hair: Akira Mirami of Beauty Bookings.



QUICKSILVER



CALVIN KLEIN

Wool-twill jacket, $320, and skirt, $230, and lamb's-wool turtleneck, $160, at Bloomingdale's; alligator belt with vermeil buckle by Barry Kieselstein-Cord, about $1,120 at Barneys and Bergdorf's; crocodile shoes by Calvin Klein, $325 at Bloomingdale's, Lord & Taylor, Macy's, Saks. Hair, [illegible] of Beauty Bookings.

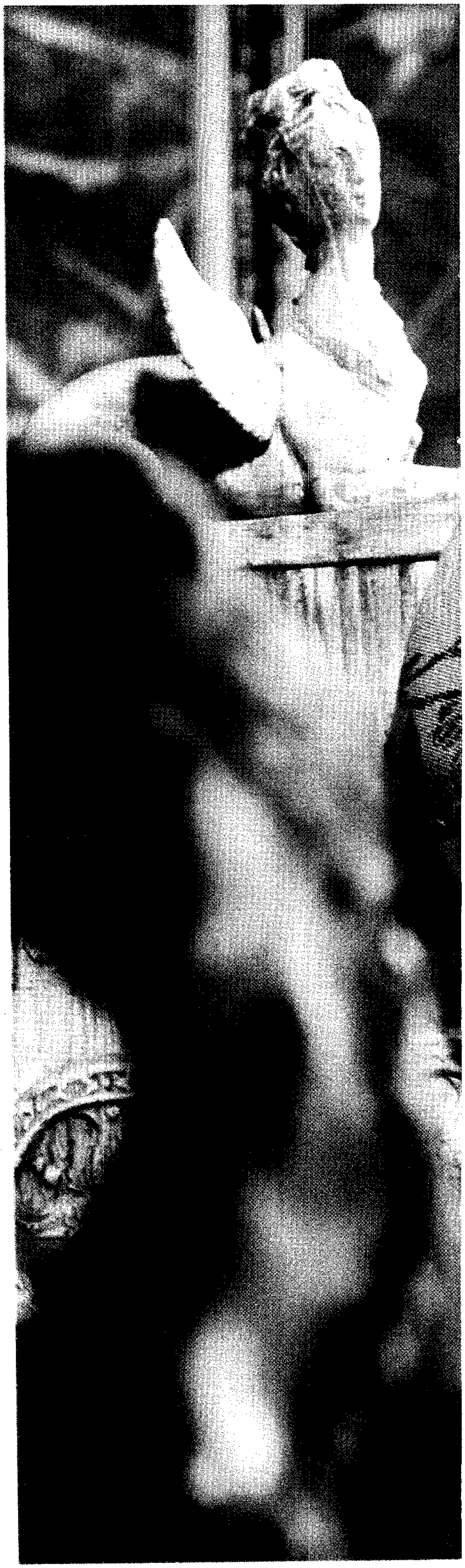
Fall Fashion

GOOD

LUXE

Jewelry, bold and emphatic, shows up in the most unlikely places. Classic court pumps in lush brocades and tapestry weaves reflect the predominant fabrics of the season. And gloves – in metallic leathers, printed suedes, and jewel colors – go to great lengths to make an elegant point.

PHOTOGRAPHED BY JUST LOOMIS

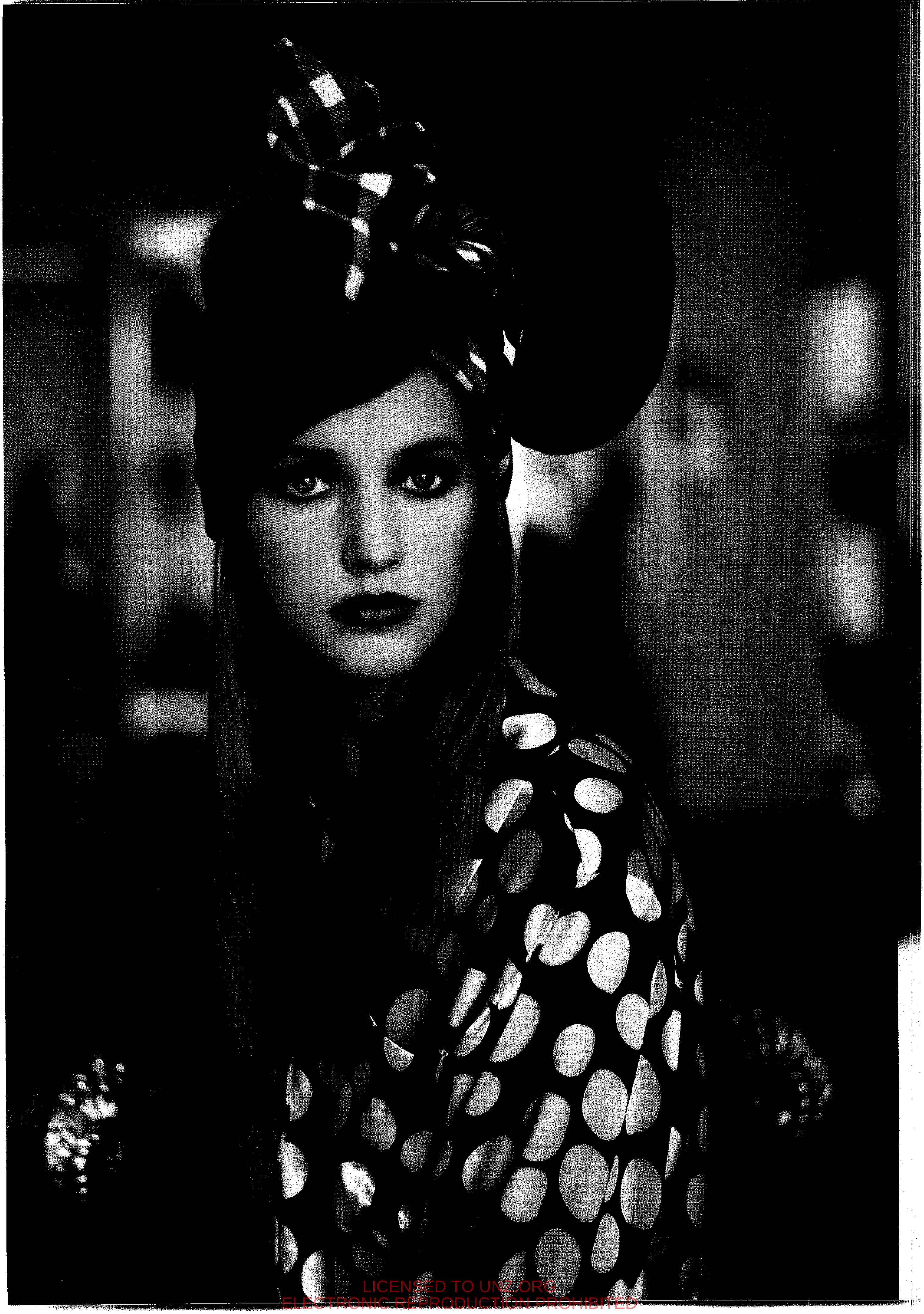


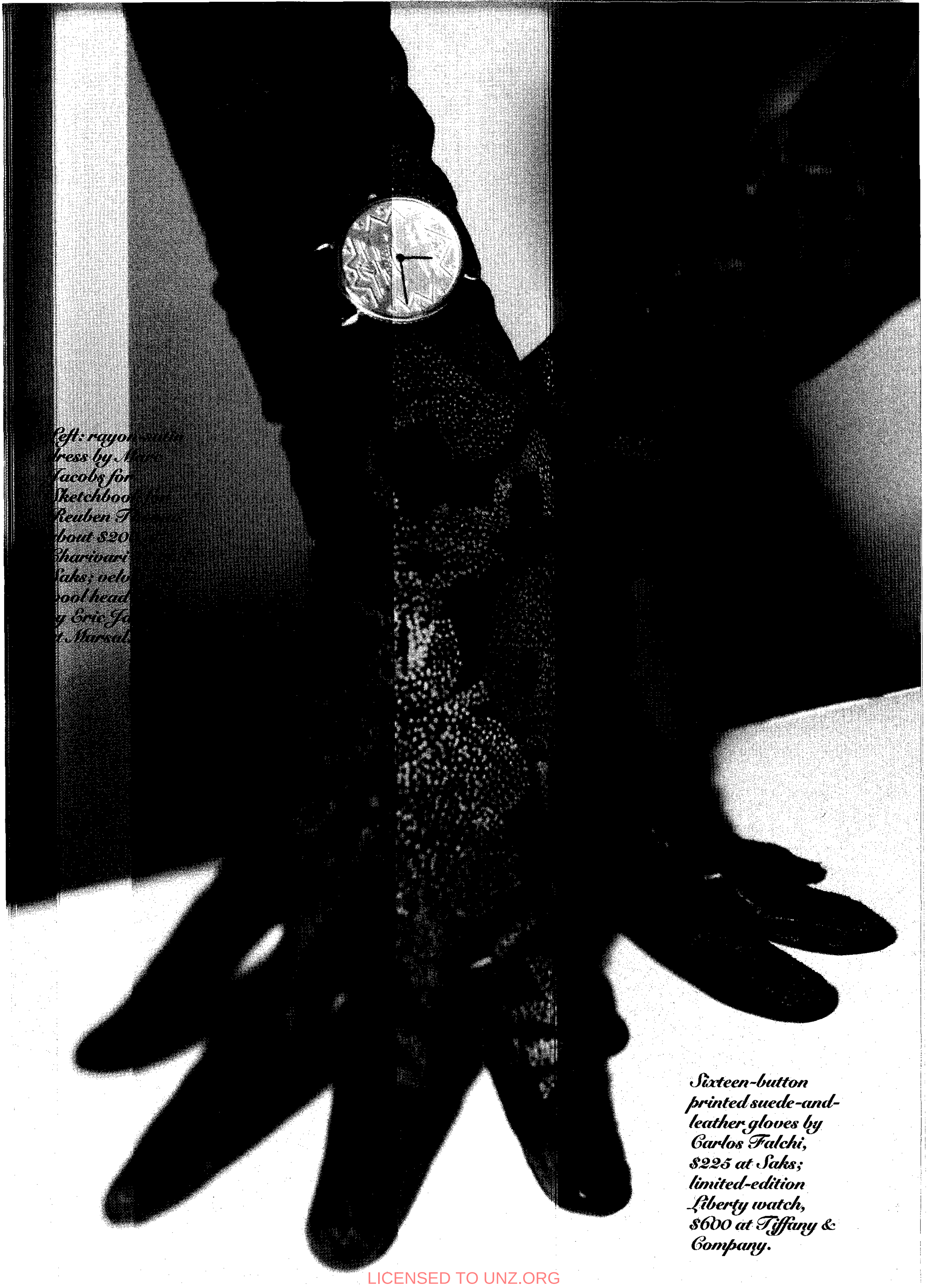
Brocade pump, $350 the pair at Manolo Blahnik. Model: Marie-Sophie of Name. Sculpture by Peggy Yunque. Photographed at the Convent of the Sacred Heart. Hair: Gerard Bollei at the Galleria, Makeup: Mark Hayles for Benjamin Salon.

Razored-suede muffler by Judyth van Amringe, hand-beaded with sequins and faux pearls, $900 at Therapy (799 Madison Avenue, near 67th); crystal ring by Wendy Gell, $100 at Bloomingdale's and Victoria Falls (451 West Broadway); suede bag with rhinestone clasp, $450 at Bergdorf's Delman Salon. Model: Denise Gentile of HV Models. Manicure: Elisa Ferri of Beauty Bookings.
Glasses from the Glass Store. Flowers by Paul Bott of Twigs.

* * *

Left: silk-and-rayon-velvet dress by Alice Rotell, $590 in mid-September, and mesh-and-faux-pearl pin by Pauletta Brooks, $150, at Bendel's; earrings of onyx, citrine, and bronze by Stephen Dweck, $260 at Altman's, Bendel's, Martha (475 Park Avenue, at 58th).
Couch from Newel Art Galleries.





Left: rayon-satin
dress by Marc
Jacobs for
Sketchbook for
Reuben T
about $20
Charivari
Saks; velv
wool head
y Eric Ja
t Marsal

Sixteen-button printed suede-and-leather gloves by Carlos Falchi, $225 at Saks; limited-edition Liberty watch, $600 at Tiffany & Company.

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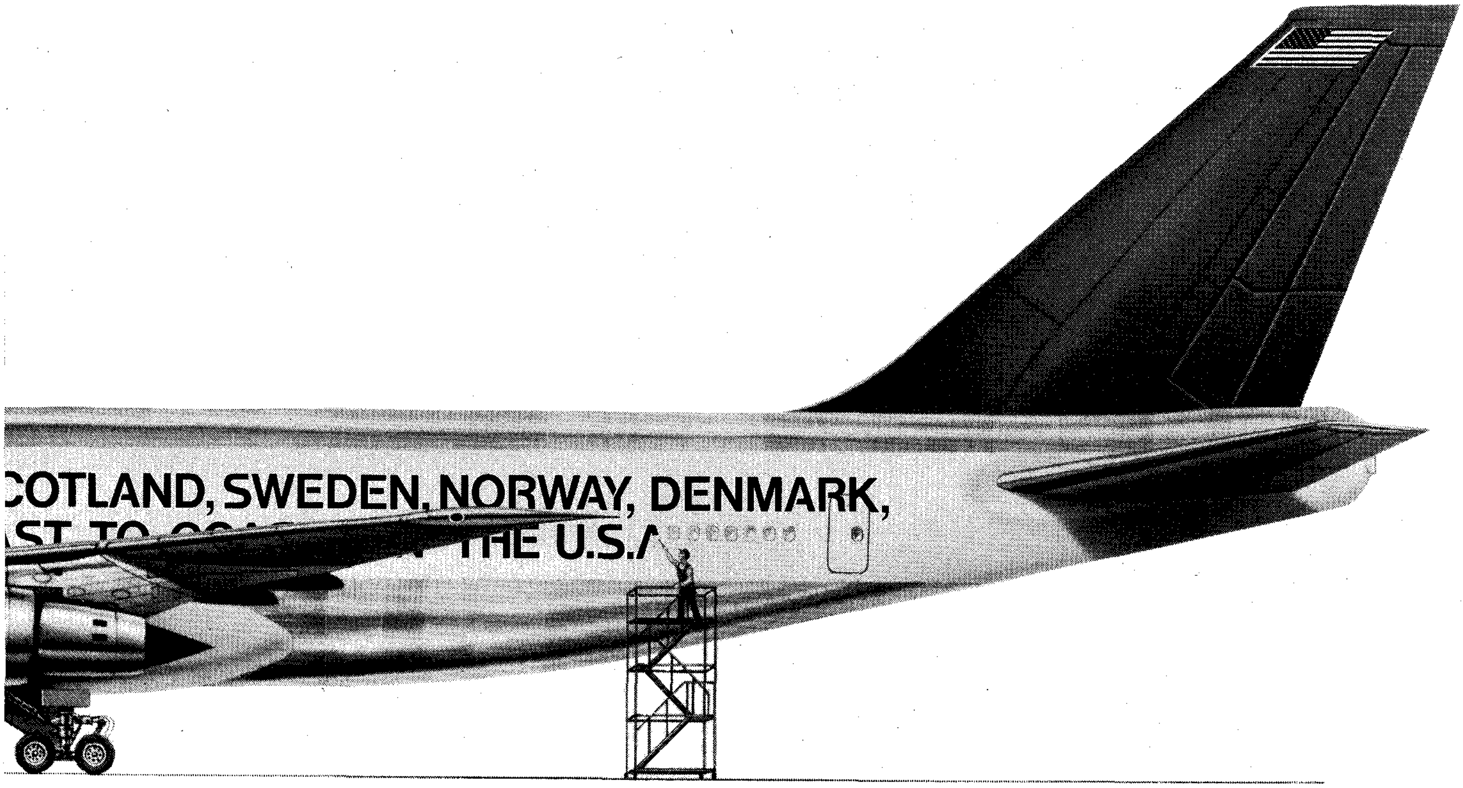
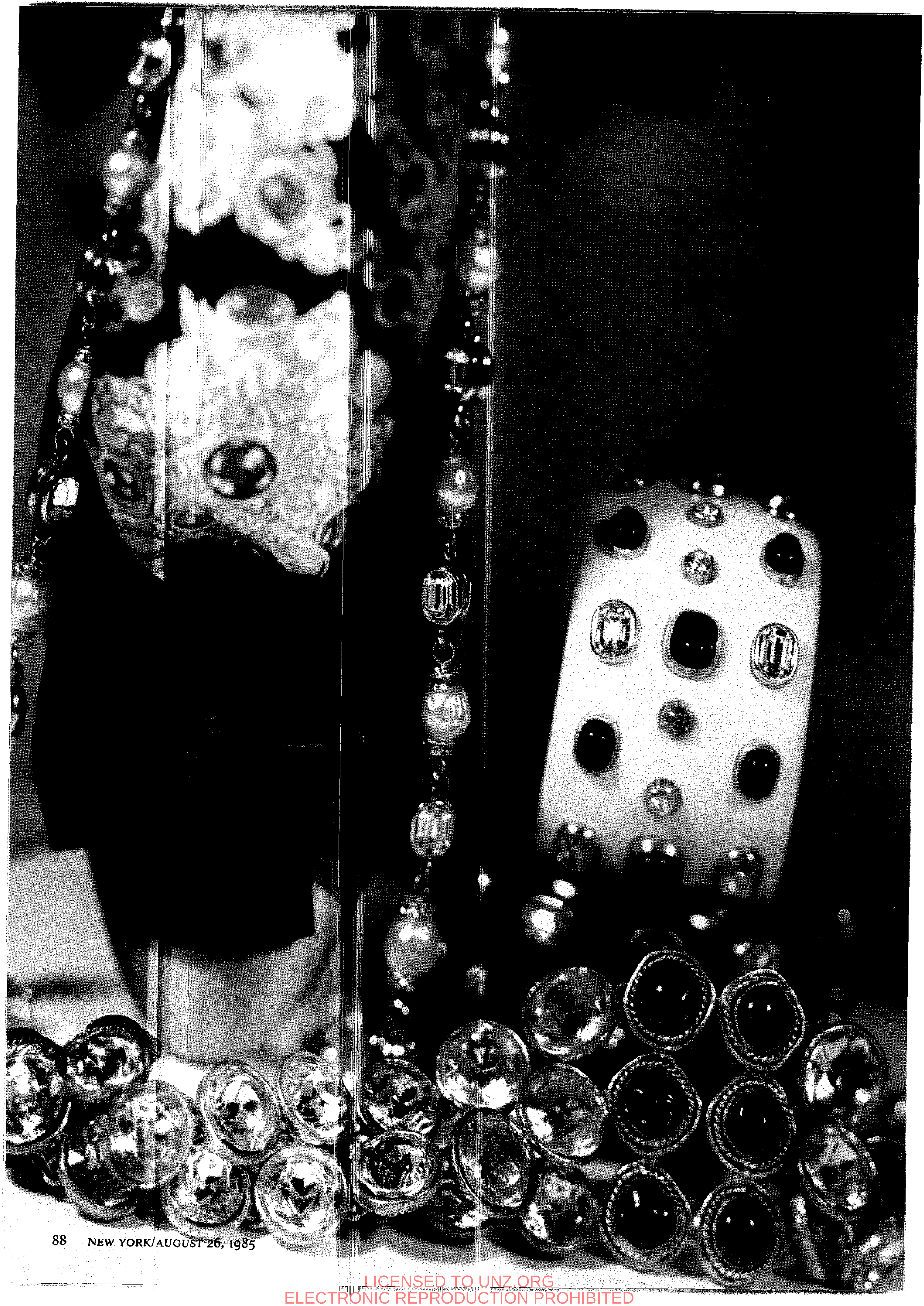
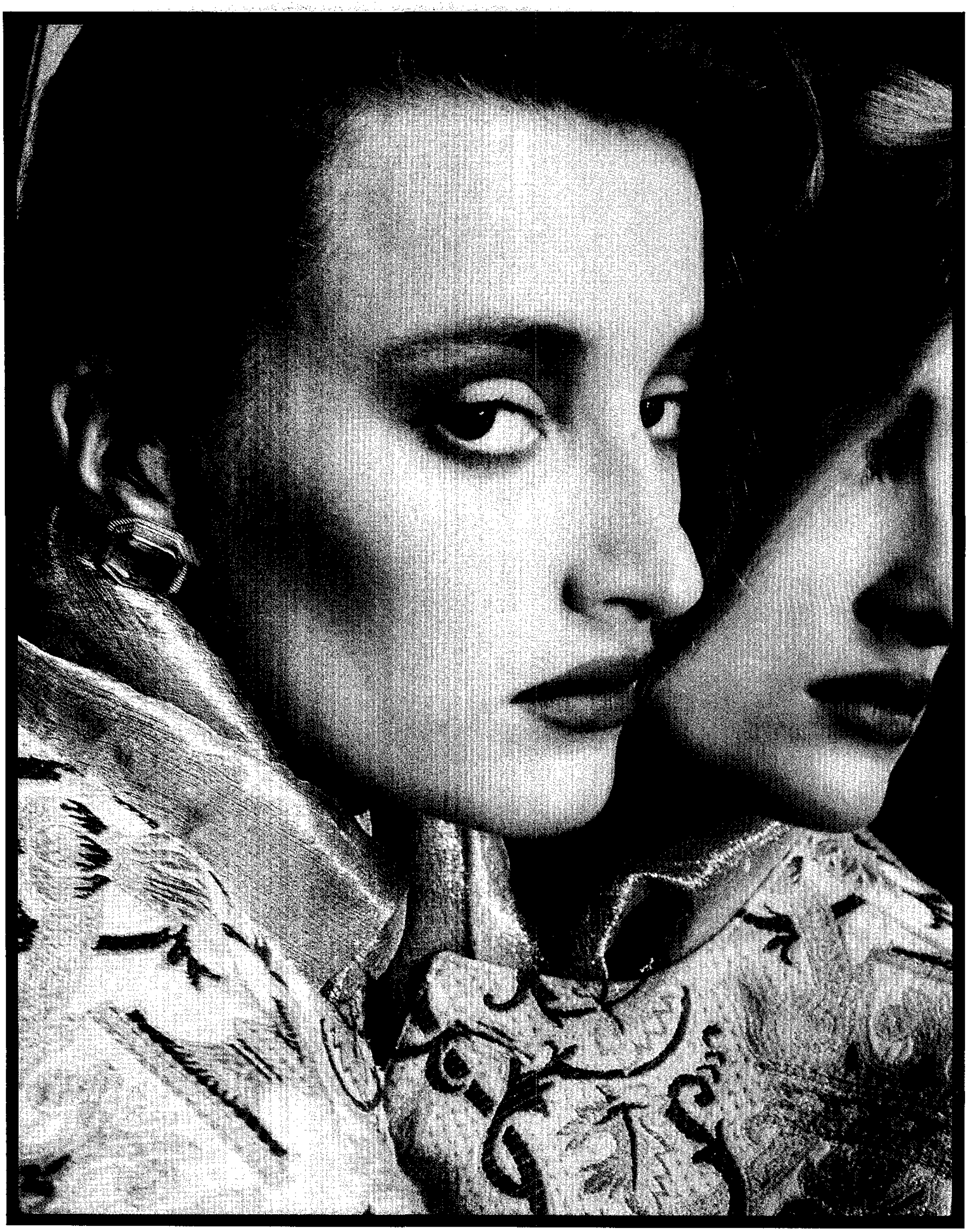

COTLAND, SWEDEN, NORWAY, DENMARK,
THE U.S.A

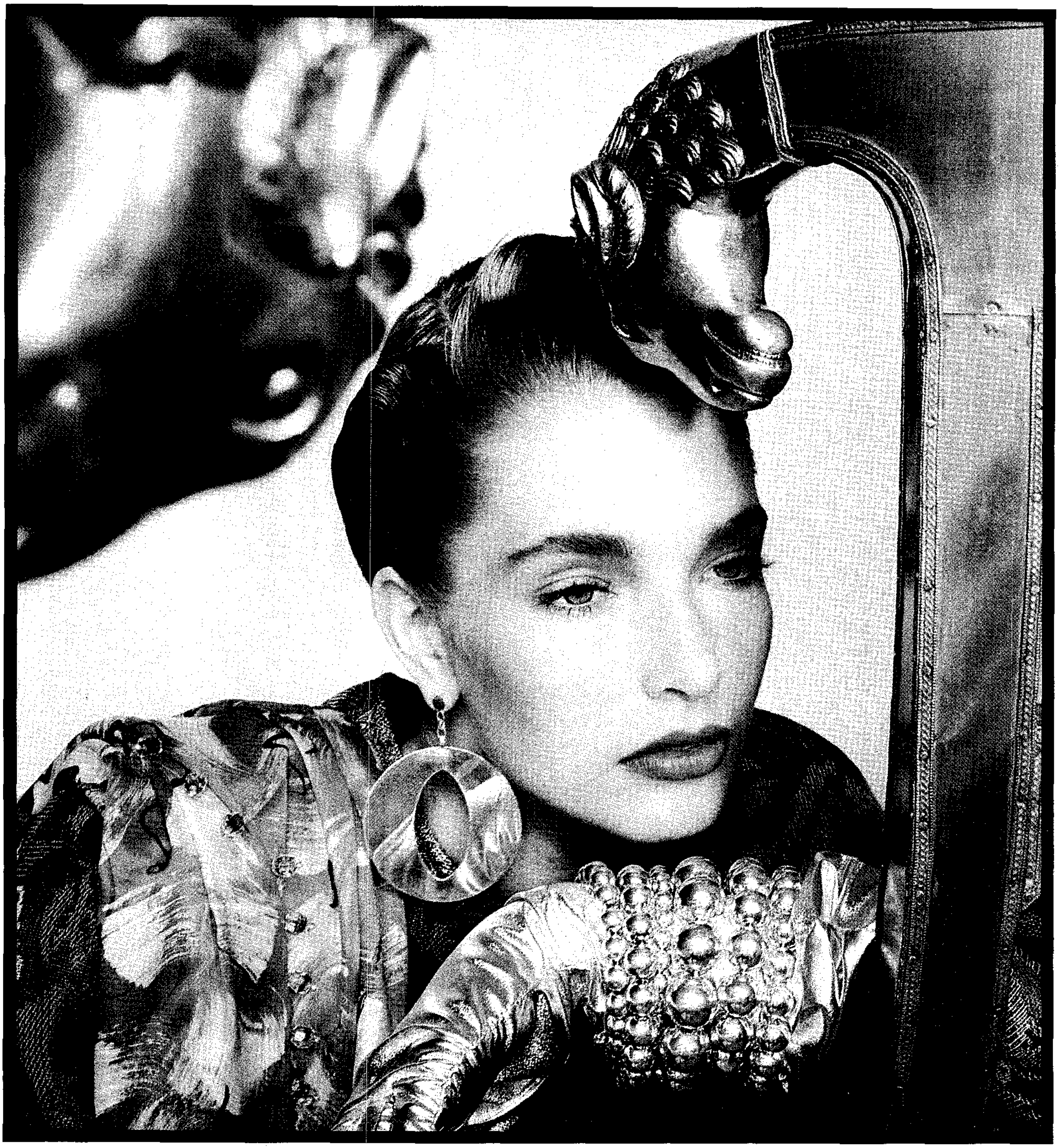




Cotton-brocade jacket by Sylvia Heisel, $755 at Bergdorf's; aquamarine-and-gold earrings by Susan Reinstein, $3,200 at Reinstein/Ross (122 Prince Street).

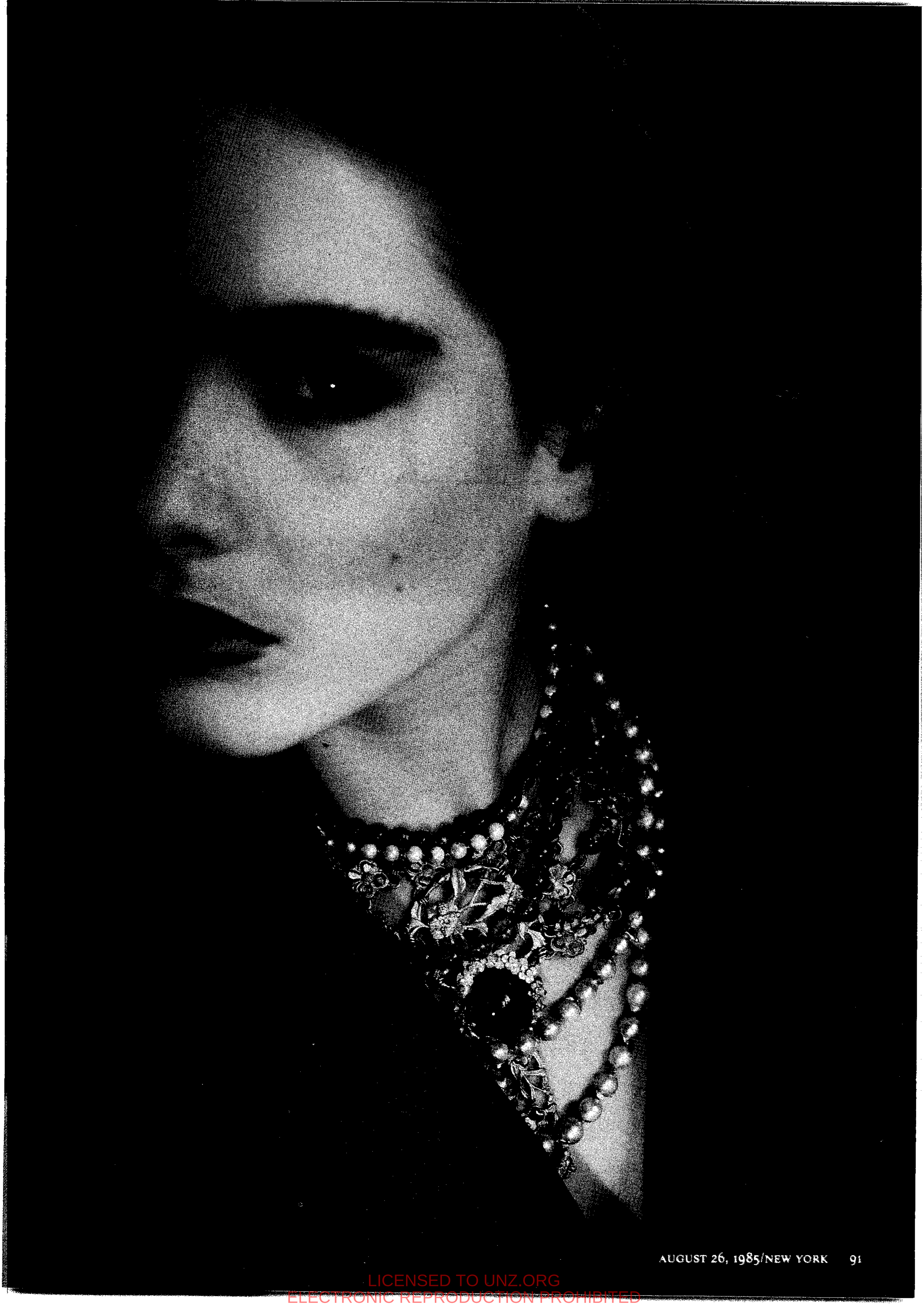
* * *

Left: satin flat with peau de soie bow, $255 the pair, silk trompe l'oeil scarf (in shoe), $90, silk floral-print scarf, $90, crystal-and-faux-pearl necklace, $500, jeweled plastic bangles, $730 each, and crystal-and-faux-cabochon choker, $830 – all by Chanel, at Bloomingdale's.



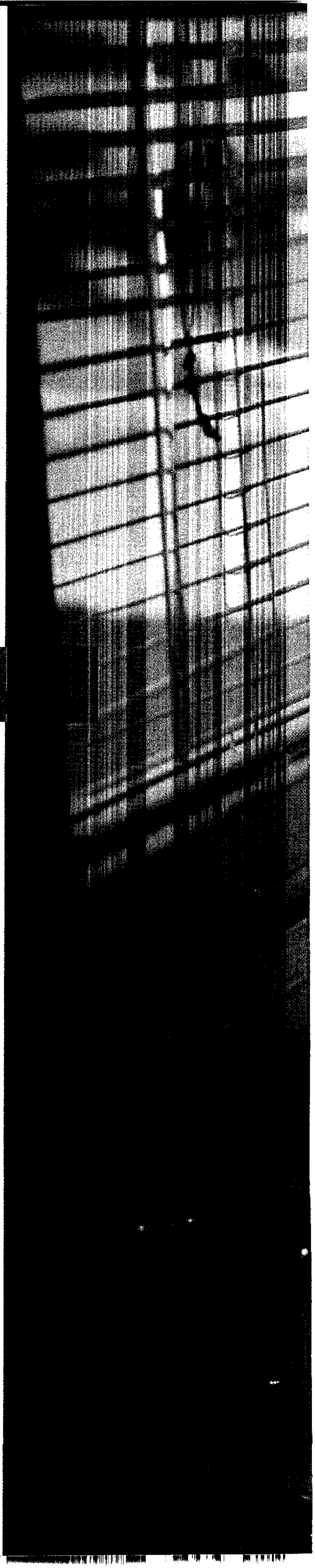
Cotton-tapestry jacket by Adri, $250 at Lord & Taylor in late September; hand-painted silk-charmeuse scarf with antique crystal beads by Judyth van Amringe, $700 at Therapy; silver earrings by M & J Savitt, $400 at Bloomingdale's; silver bracelets by M & J Savitt, $200 to $750 at Bergdorf's; leather gloves by Sachiko for La Grasia, about $66 at La Carezza (75 Fifth Avenue, near 15th) and Charivari 57. Model: Jeanette Hallen of Ford Models.
Chairs from Newel Art Galleries.

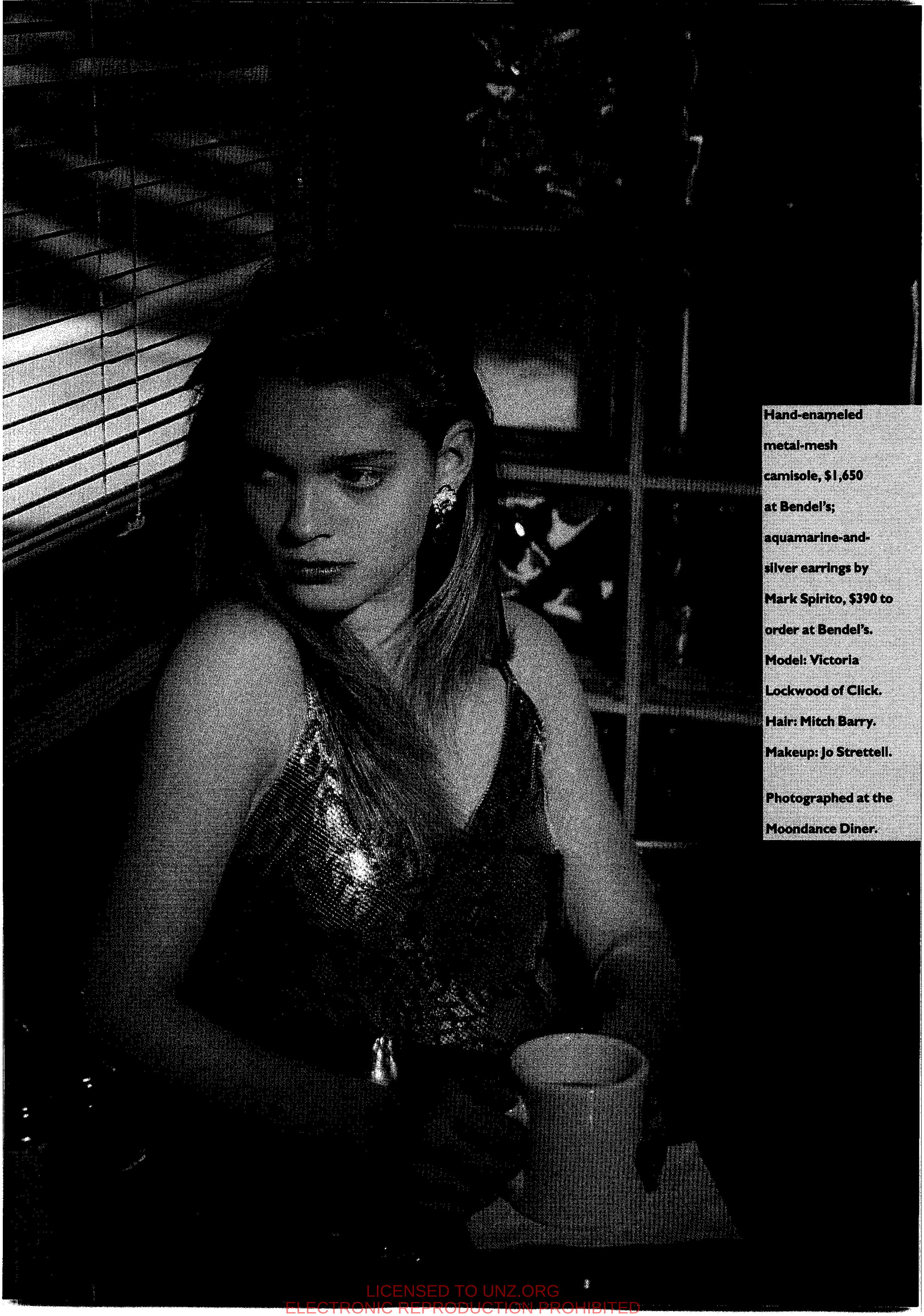
Right: silk-satin trench coat by Ralph Lauren, $1,458 at Bergdorf's and Bloomingdale's; necklace of pearls, quartz, and gold-plated silver by Stephen Dweck, $2,500 at Martha. Model: Leslie Stratton of Elite Model Management.



DAY *for* NIGHT

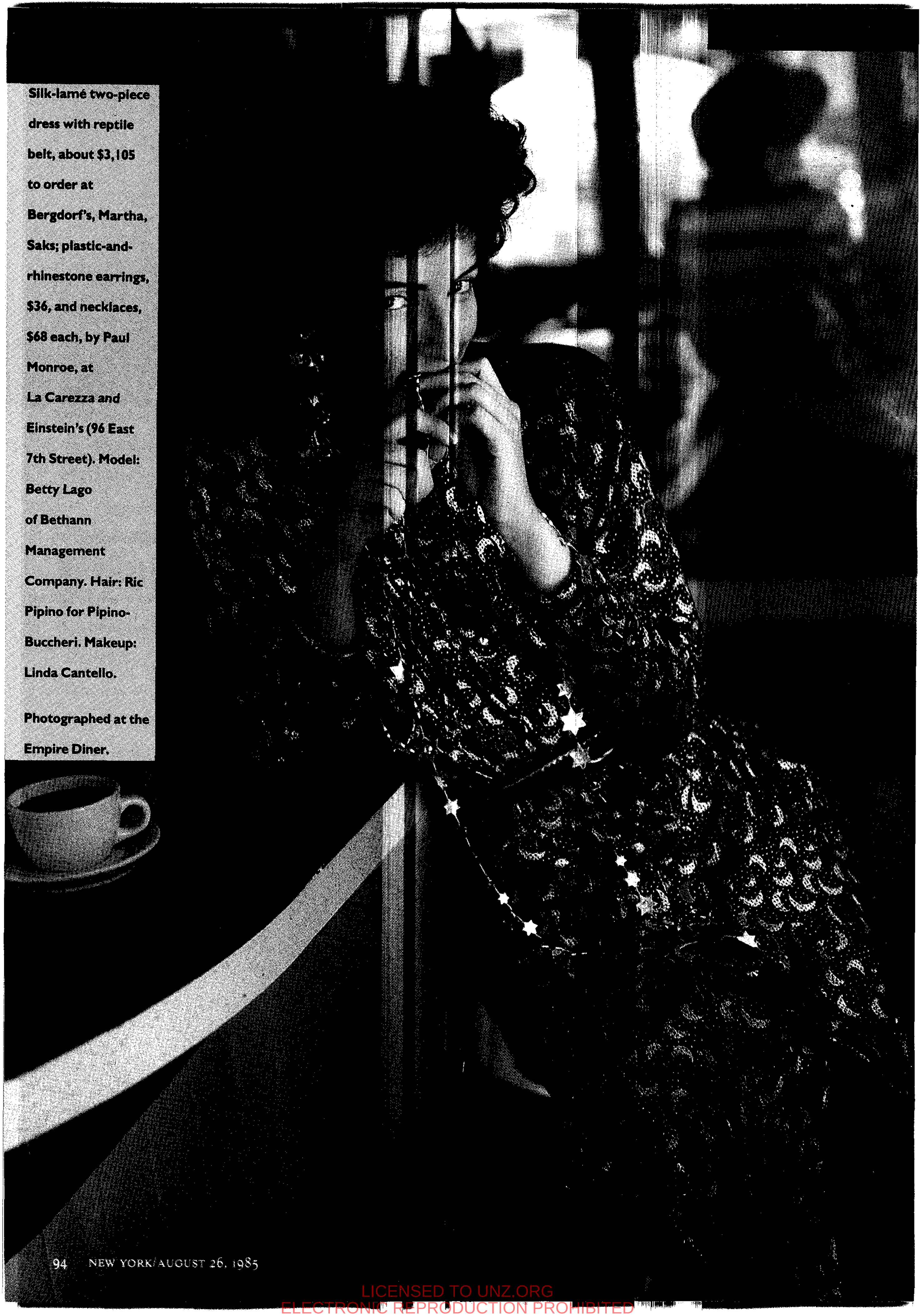
When it comes to dressing up, designers are paring down, focusing on a new simplicity. There's dazzle from glints of metal, plus an element of surprise: a schoolgirl style in gold lamé, a cocktail suit in gray flannel. The overall impact is... simply stunning.





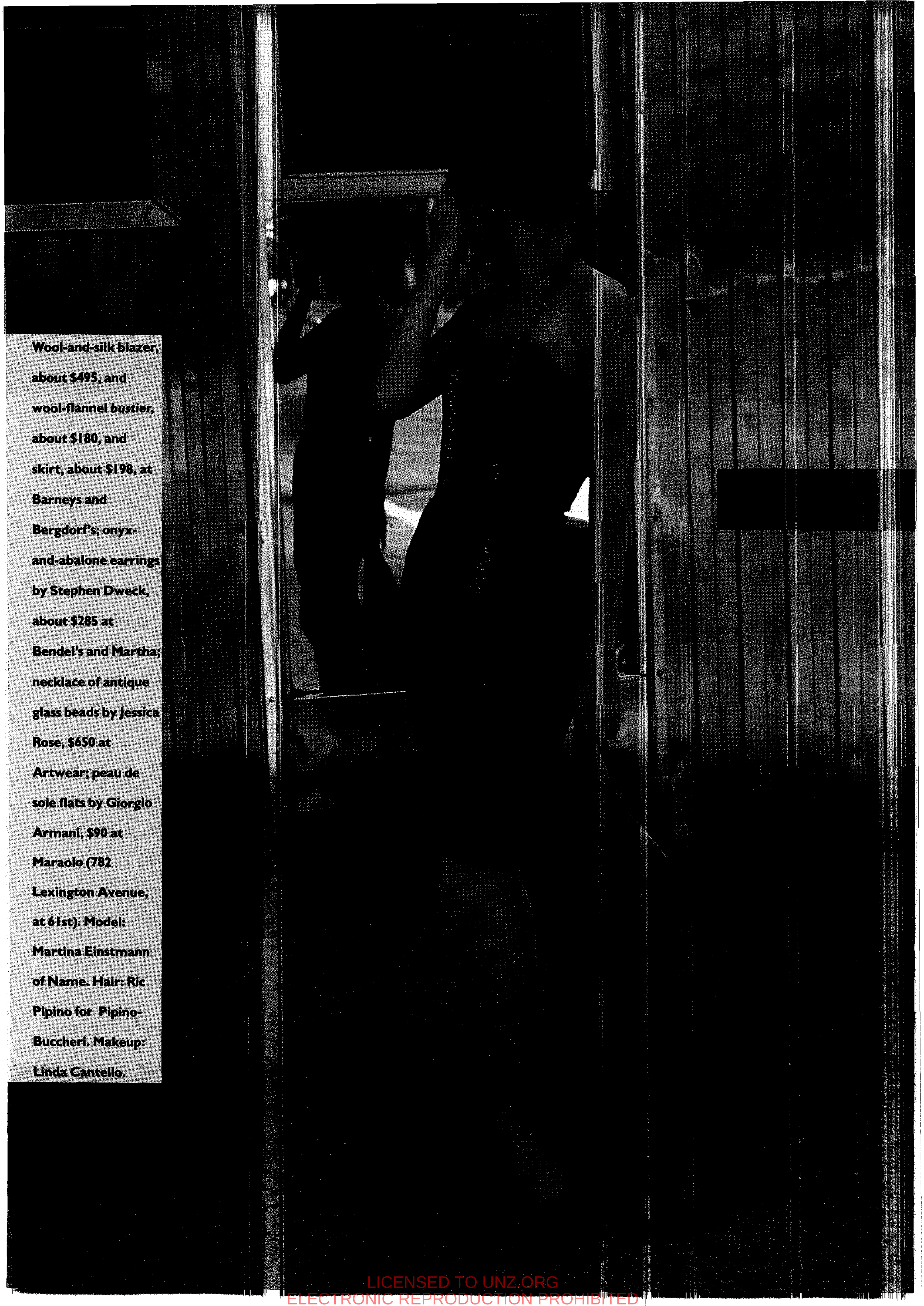
Hand-enameled metal-mesh camisole, $1,650 at Bendel's; aquamarine-and-silver earrings by Mark Spirito, $390 to order at Bendel's. Model: Victoria Lockwood of Click. Hair: Mitch Barry. Makeup: Jo Strettell.

Photographed at the Moondance Diner.

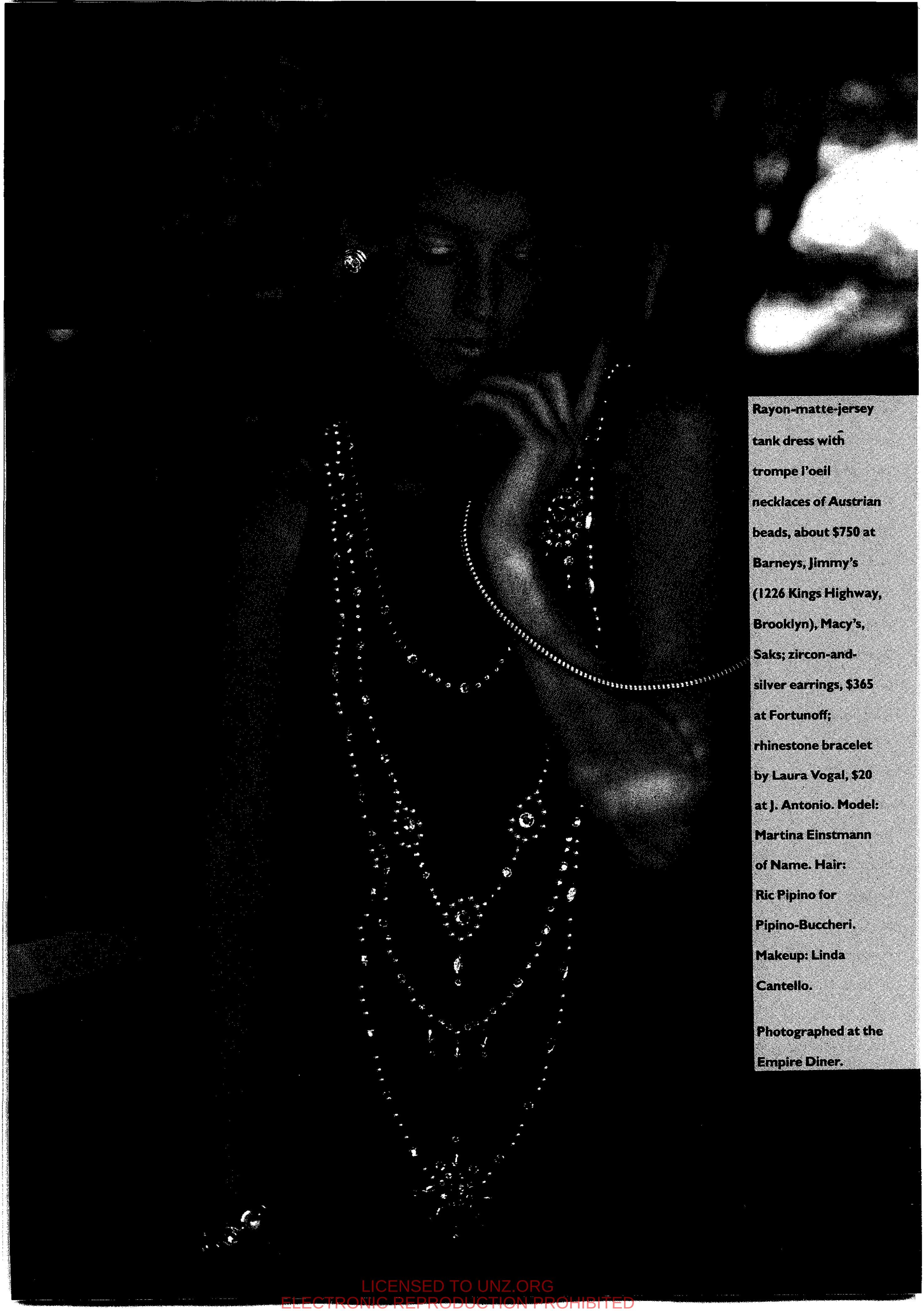


Silk-lamé two-piece dress with reptile belt, about $3,105 to order at Bergdorf's, Martha, Saks; plastic-and-rhinestone earrings, $36, and necklaces, $68 each, by Paul Monroe, at La Carezza and Einstein's (96 East 7th Street). Model: Betty Lago of Bethann Management Company. Hair: Ric Pipino for Pipino-Buccheri. Makeup: Linda Cantello.

Photographed at the Empire Diner.

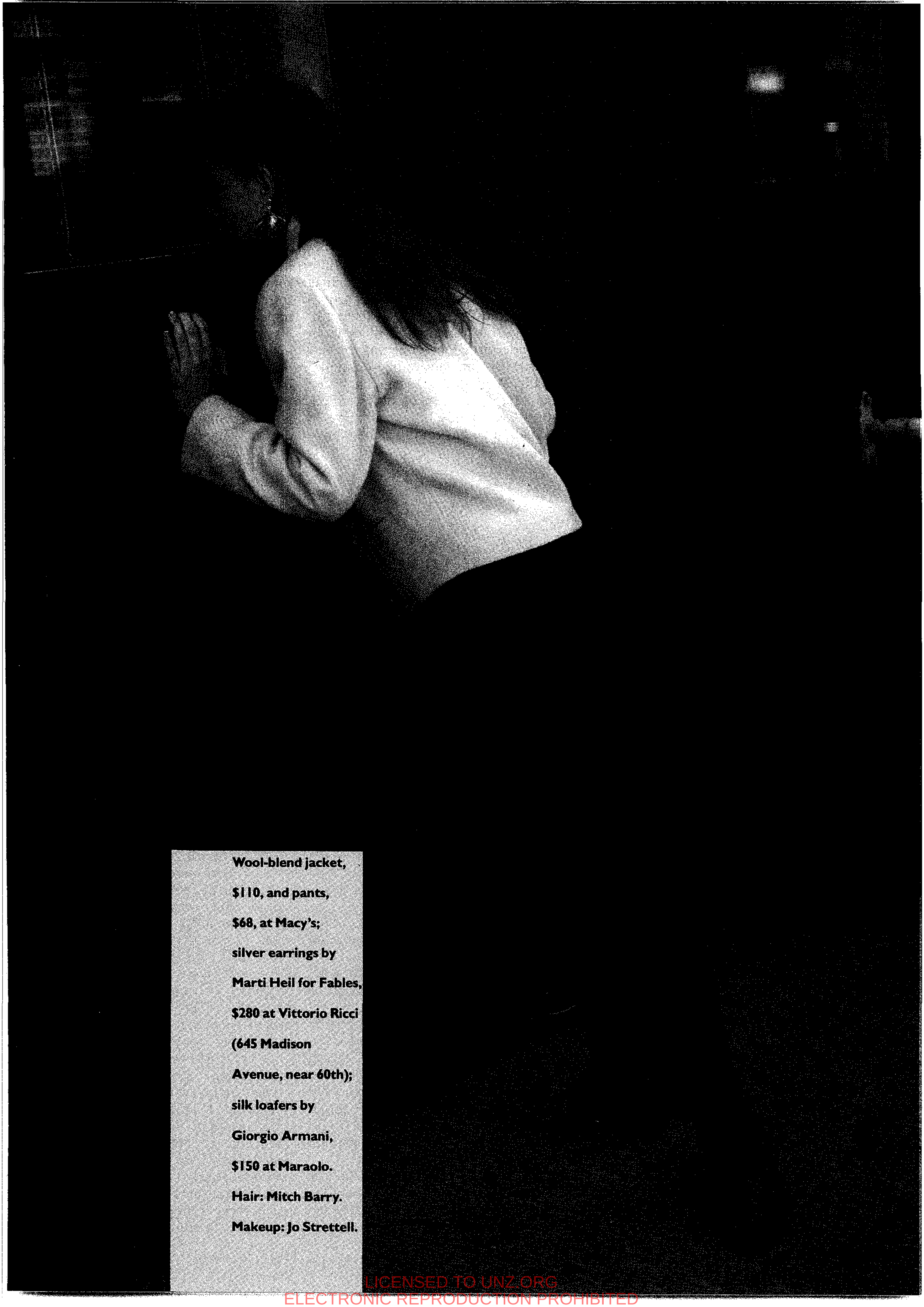


Wool-and-silk blazer, about $495, and wool-flannel *bustier*, about $180, and skirt, about $198, at Barneys and Bergdorf's; onyx-and-abalone earrings by Stephen Dweck, about $285 at Bendel's and Martha; necklace of antique glass beads by Jessica Rose, $650 at Artwear; peau de soie flats by Giorgio Armani, $90 at Maraolo (782 Lexington Avenue, at 61st). Model: Martina Einstmann of Name. Hair: Ric Pipino for Pipino-Buccheri. Makeup: Linda Cantello.



Rayon-matte-jersey tank dress with trompe l'oeil necklaces of Austrian beads, about $750 at Barneys, Jimmy's (1226 Kings Highway, Brooklyn), Macy's, Saks; zircon-and-silver earrings, $365 at Fortunoff; rhinestone bracelet by Laura Vogal, $20 at J. Antonio. Model: Martina Einstmann of Name. Hair: Ric Pipino for Pipino-Buccheri. Makeup: Linda Cantello.

Photographed at the Empire Diner.



Wool-blend jacket, $110, and pants, $68, at Macy's; silver earrings by Marti Heil for Fables, $280 at Vittorio Ricci (645 Madison Avenue, near 60th); silk loafers by Giorgio Armani, $150 at Maraolo. Hair: Mitch Barry. Makeup: Jo Strettell.

Art/Kay Larson

THE MET'S MODERN MOVEMENT

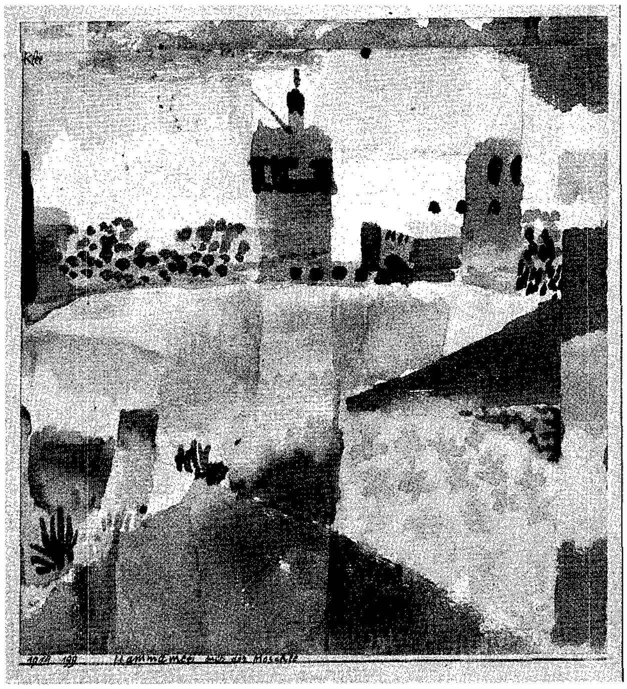
"...The museum's entry into the twentieth-century field will be a welcome contribution to New York and to modern art..."

THOUGH THE METROPOLITAN MUSEUM's new wing for twentieth-century art is already beyond the hole-in-the-ground stage—heading toward its grand opening next year—the outline of the collection that will hang there is provocatively fuzzy. Since a great museum's public collections tend to define the art of an era, this issue is not a slight one. The new wing is especially intriguing, since it will place the Metropolitan in direct competition with the Museum of Modern Art, which currently offers the city's only public accounting of the art of this century. Other museums must keep the vast bulk of their collections in storage, except for loan shows or the traditional August housecleaning exhibitions. The Whitney is trying to remedy the space crunch by adding permanent-collection rooms in the form of Michael Graves's proposed addition (though "addition" seems the wrong word for a building that straddles Marcel Breuer's original like a colossus). The Guggenheim and the Brooklyn Museum are also contemplating expansion, at least in part because of the horde of works that never see daylight.

The Metropolitan's entry into the field is a symptom of the shifting balance of power among New York's custodians of art—especially modern art. There is some deserved anxiety on the part of both museum personnel and the public over what these changes portend. Is competition to be feared or welcomed? The answer, as people tend to forget in the necessary furor over architecture, is to a great degree dependent on whatever ends up hanging on the walls.

So far, the Museum of Modern Art has been asked to carry the entire permanent-collections burden. MOMA is a great museum, but its greatness has never been separable from its flaws. Anybody with even mild reservations about MOMA's single-minded slide-lecture precision in the design of its painting and sculpture department must be smitten now and again with curiosity: Will the Met choose merely to add to the number of Cézannes, Picassos, and Braques in New York? Will it do something about the yawning lacunae in MOMA's survey of the century, particularly the annoying absence of the art of the last twenty years? Or will it derail some modernist clichés, opening the way for other, less locomotive-like opinions?

Ideally, William Lieberman, chairman of the Met's Department of Twentieth Century Art, will do a little of all three. In conversation he has said that the Metropolitan's reserve of modern art, which has lain in the vaults since the museum began acquiring it in 1906, will include a few real surprises. The only hint of what he means has come from such teasers as the current **"Selection Two,"** a tiny preview from the permanent collections, so modestly presented that it peeks out from an alcove behind the Classical sculpture. Nothing this demure will be able to speak with full authority, but there is enough of value in "Selection Two" to suggest that the Met's entry into the field will be a welcome contribution to New York and to modern art.



EMERGING: *Klee's* Hammamet With Its Mosque.

As small as the show is, it conceals high drama—or low comedy, depending on your point of view. The rivalry between the Met and the Modern—which in official terms doesn't exist—is in personal terms vehement. Lieberman, who started his museum career at MOMA under its legendary director, Alfred Barr Jr., and founded its Department of Drawings in 1971, was always at odds with William Rubin, named director of MOMA's Department of Painting and Sculpture in 1971—two argumentative, willful personalities wrestling not just for personal vindication but also for the right to redefine art history. The climate was so frosty that Rubin reputedly withheld works in his department from "Art of the Twenties," Lieberman's homage to the museum's fiftieth anniversary.

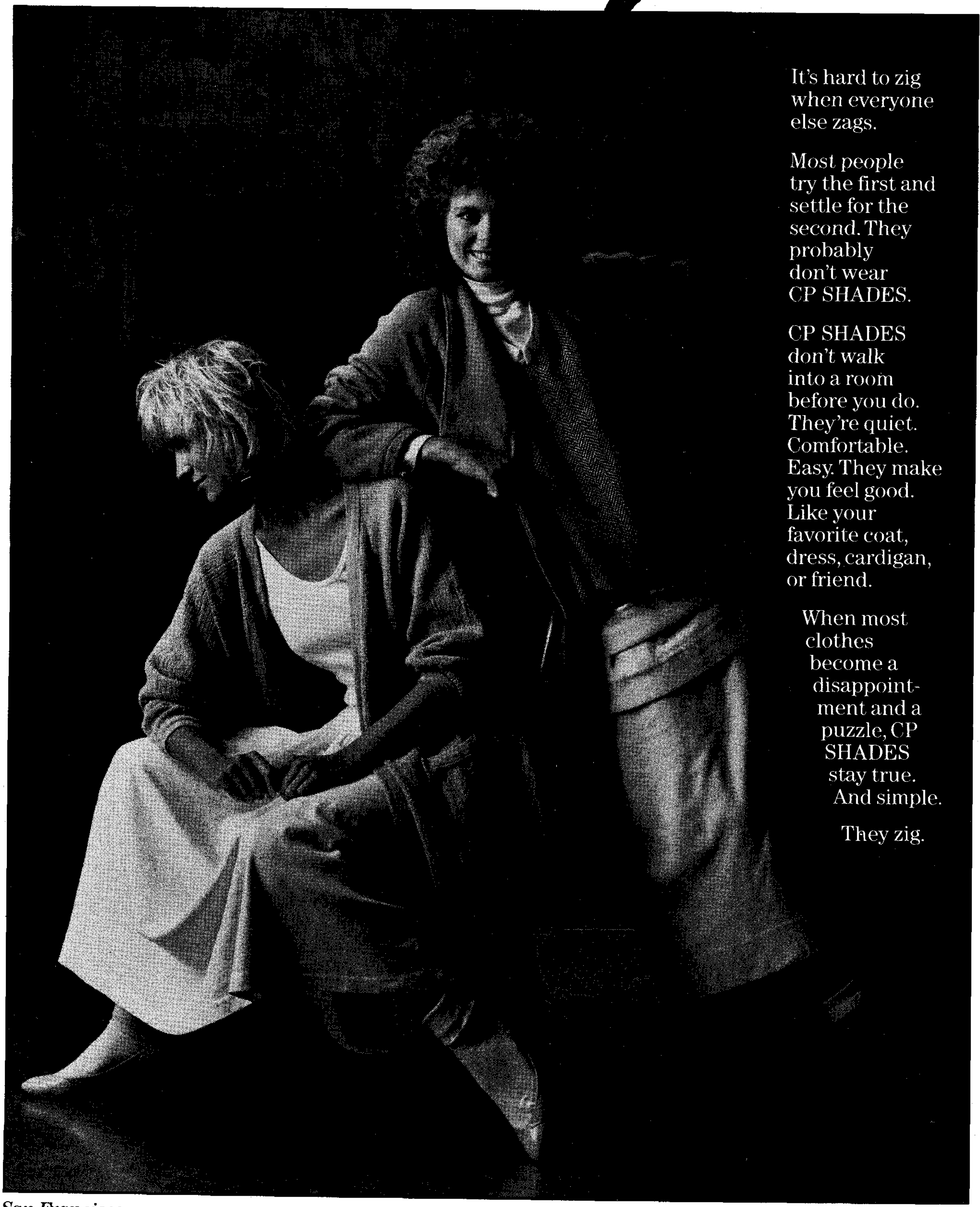
Though Lieberman expresses passionate adoration for the Modern ("I am a creation of Alfred Barr," he has said), the chance to lead the Metropolitan's relatively young and malleable department must have arrived like an offer of salvation. The department has had only two other heads: Henry Geldzahler, who helped create it, and the critic Thomas Hess, whose tragically brief tenure lasted only from February to July of 1978.

Lieberman, by reputation, doesn't share Rubin's strict-constructionist views. He has promised privately that the twentieth-century galleries will allow room for the bits and fragments that tell a different sort of story about the history of modern art. Since 1906, and the establishment of the George A. Hearn Fund for the purchase of works by living American artists, the museum has been able to acquire examples of American modernism, including some dated unusually early in the century, by artists who are at the moment relegated to footnote status.

"Selections Two" has left the unorthodoxies in the vaults; its strengths are of a different order. No curator assembling a collection this late in the century can expect to do well except through gifts. Lieberman is clearly (and justifiably) pleased with a handsome group of seven Bonnards, three from the Scofield Thayer bequest, plus a stunning assortment of 23

Courtesy of the Metropolitan Museum of Art, the Berggruen Klee Collection.

CP



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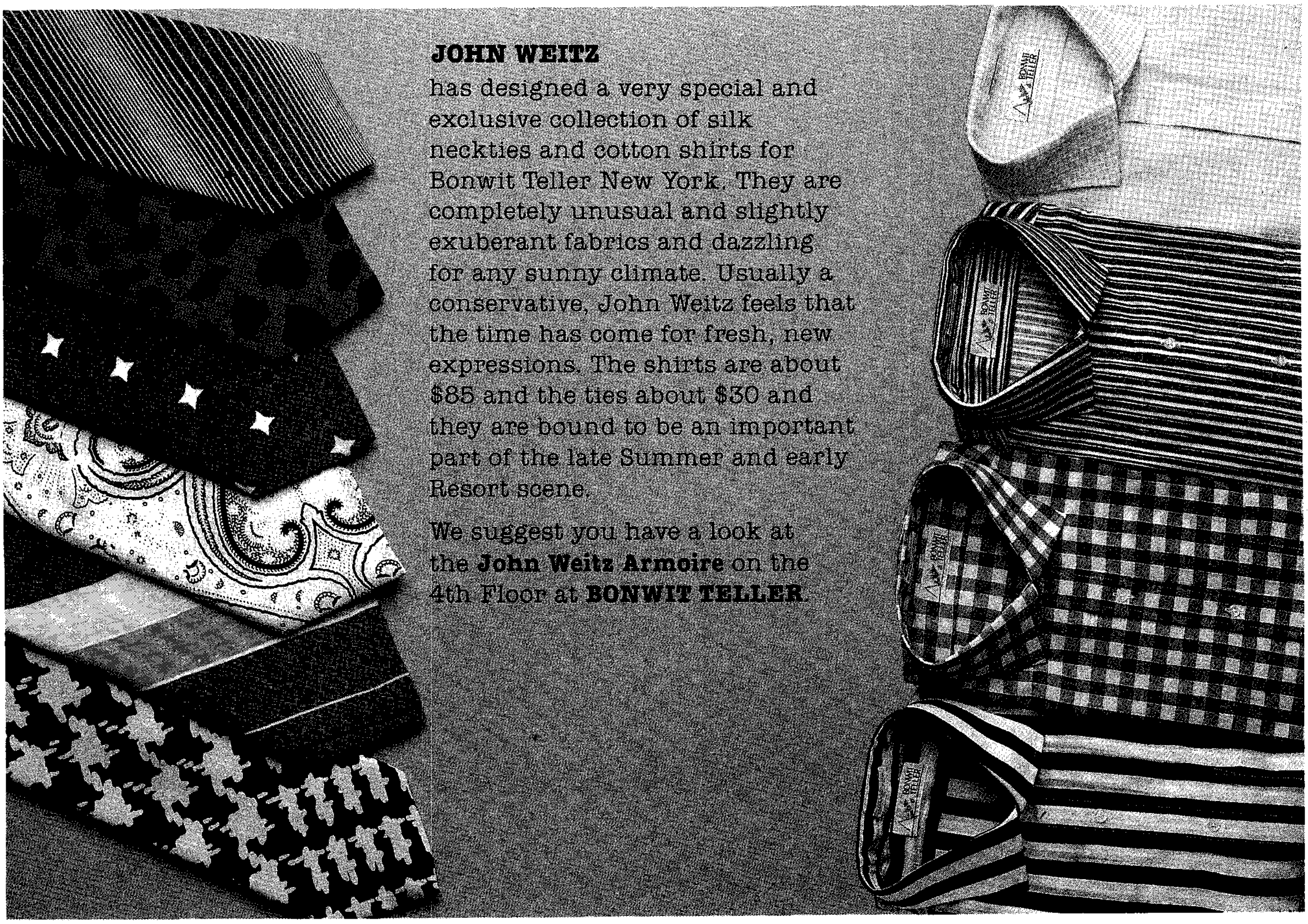
> "…The Modern argues that it has been collecting actively, but without the evidence, quality is difficult to assess…"

Klees, only a small portion of 90 bestowed on the department by the collector and dealer Heinz Berggruen. Neither artist is exactly overpopulating New York museums—both are usually stuck with the label "minor"—and it's rewarding to have more opportunity to enjoy their charm and immediacy. Klee's whimsy is easily trampled by too much familiarity. These works, which have been in Berggruen's storage, are just emerging into daylight; they give the Met a Klee collection that is among the best in the world.

The Modern, obsessed with defining history, must never rest in its search for the single authoritative opinion. The Metropolitan, free to apply a looser construction on history, can show all the Bonnards and Klees it wishes. Lieberman is, of course, busily acquiring such transitional, magisterial works as Jackson Pollock's *Pasiphaë*, painted in 1943 just as Pollock was moving from his Surrealist phase. (Lieberman's friendship with Lee Krasner, the artist's widow, was a key element in the purchase.) *Pasiphaë* joins the Metropolitan's great later Pollocks, and a range of works by Willem de Kooning that is, if anything, broader, to set up the spine of a respectable Abstract Expressionist room.

The Modern, of course, has a splendid Abstract Expressionist section of its own, and the Met will have to struggle to come close. But the absence at MOMA of more recent work is scandalous—and by "recent," I mean within the direct experience of anyone under the age of 50. It's absurd that New Yorkers interested in American minimalism must fly to London's Saatchi museum to get a glimpse of it (*New York,* August 12). The Modern argues that it has been actively collecting, and perhaps it has, but since we never see the evidence, both quality and viewpoint are difficult to assess. One of the strongest points of "Selection Two" is the presence of artists in mid-career: Louisa Chase, Gregory Amenoff, Richard Bosman, the new arrival Mark Innerst, and the relatively unfamiliar Englishman Steven Campbell. More constructive than the work, even, is Lieberman's willingness to show it. He has made his presence felt in galleries all over the city. Freed from the shackles of the definitive, Lieberman can afford to collect what he likes—that is, what his trained eye and mind tell him is good—a tactic that is probably the only reasonable approach to an era. He was astute enough, for instance, to lead off the section with one of Philip Guston's late comic nightmares—a painting of a trash can and a pile of legs, Guston's dung heap of mortal flesh, no less a modern masterpiece than Samuel Beckett's *Endgame.* Any curator with horse sense would already have acquired two or three of Guston's liverish, rumpled pictures from his last decade; they will seem as pivotal to future generations as *Pasiphaë* does to ours.

To add a contemporary section to the twentieth-century wing would be a contribution as important as plumping up the number of Bonnards and Klees hereabouts. The Modern has a charter with history. The Metropolitan can offer another voice, a permanent one different from the conversation of museums that focus on temporary exhibitions. Lieberman's intentions are still not perfectly clear—no doubt he means it that way. Now we simply wait. (Fifth Avenue at 82nd Street; through September 2.) ■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Movies/David Denby

THE CHINESE CONNECTION

"...*Year of the Dragon* is clichéd, overwrought, but also explosive fun—the most exciting bad movie of the year..."

BIG DEAL ON MOTT STREET: *Mickey Rourke and Ariane in Michael Cimino's movie.*

Year of the Dragon MARKS THE RETURN of director Michael Cimino—the much-praised, reviled, and ridiculed Cimino who followed the extraordinary triumph of *The Deer Hunter* with the sprawling, bank-breaking, studio-wrecking *Heaven's Gate.* Now, the first thing to say about Cimino's work in *Year of the Dragon* is that anyone who denies that this man has talent either can't *see* or is trying to make him a scapegoat for the industry's sins. In this country, we suffer from a media-enforced tyranny of affability: No public person is allowed to be a turd. Young men who command armies of technicians and actors and put together epic movies are somehow expected to be *modest* and *pleasant* and *self-effacing.* Cimino, it is alleged, is an arrogant son of a bitch; he lacks discipline. Of course, the first part of the description fits just about any good movie director one can think of; the second part is a more serious rap, though it's worth pointing out that Cimino, working with Dino De Laurentiis on *Year of the Dragon,* finished the film on time and within budget. In any case, this sort of high-schoolish ragging of a director's personality is beside the point. By now, it should be clear to everyone that the director's chair is a megalomaniac's throne; the only reasonable question is which son of a bitch is going to be allowed to sit on it.

As far as I'm concerned, Cimino has more than earned the right. Even *Heaven's Gate,* pointless and fatuous as most of it was, had some stirringly beautiful moments. As for *Dragon,* a melodrama about a tough cop taking on organized crime in Chinatown, it's a mess, but it's easily the most exciting bad movie of the year. Adapting Robert Daley's novel, Cimino, who worked on the screenplay with the dread Oliver Stone (*Midnight Express, Scarface*), has produced a fair number of bellowing, overwrought scenes, some fervently hollow clichés, and more than his share of nonsense. The director adopts what he takes to be New York's characteristic tone, a Lumet-like slamming in and out of rooms, with people blowing steam out of their ears, cussing and fighting. This high-decibel assault wears you out. And *Dragon* is borderline racist—the movie will not cover Cimino's walls with brotherhood plaques.

But still! Downright awful in spots, *Dragon* is also charged-up, explosive fun, with scenes of flashing brilliance so crazily alive that you may laugh just from the sheer exuberance of the filmmaking. Cimino has learned to work in a new way. In *The Deer Hunter* and *Heaven's Gate,* he cleared out the frame, producing some of the highest, deepest compositions in movie history—soaring shots of characters moving across riverbeds or open plains with thick jungles or steel-gray mountains hanging in the distance like gigantic curtains. There's surge and lift in this kind of grandiosity, an excitement of vast spaces opened up and conquered without loss of scale. *Dragon,* set in the narrow, constricted Mott Street world (and actually shot on sets in North Carolina), offers the opposite kind of excitement. The movie is about conspiracies and secret arrangements—obscure compacts hidden in the labyrinth of custom and history—and Cimino burrows into the crowded spaces, racing through densely packed Chinese restaurants, descending into low-ceilinged gambling clubs and mucky soy-sauce factories. As the camera moves farther and farther into the maze, the Chinese faces go past in a blur—*Dragon* is steamy and garish and brutal.

The camera keeps racing to stay up with the two lead actors. In *Iceman,* John Lone was physically impressive as the primitive man frozen in ice and brought back to life. But few actors ever had less reason to cover themselves with fur; now that he appears with his own face, the Chinese-born Lone should become a major movie star. Lone is Joey Tai, the attractive young prince of Chinatown crime—a community leader, a major contributor to local charities who also runs 300 keys of heroin into the country at a clip. Joey uses his army of skinny kids—nervous, cigarette-puffing killers in punk clothes—to humiliate the elderly crime boss Harry Yung (Victor Wong). When Harry steps down, Joey takes over and immediately ends the distribution deal the Chinese drug importers have maintained with the Mafia for decades.

In the traditional style of movie gangsters, Joey is the hot-blooded young mover whose ambition causes trouble for everyone. But has there ever been a gangster as svelte as Lone? He makes the old pomaded and tuxedoed movie mobsters look crude. A former busboy from Kowloon, Joey Tai has been to college and has worked his way up; he's well spoken, handsomely dressed—a slender and self-possessed young man with viciously

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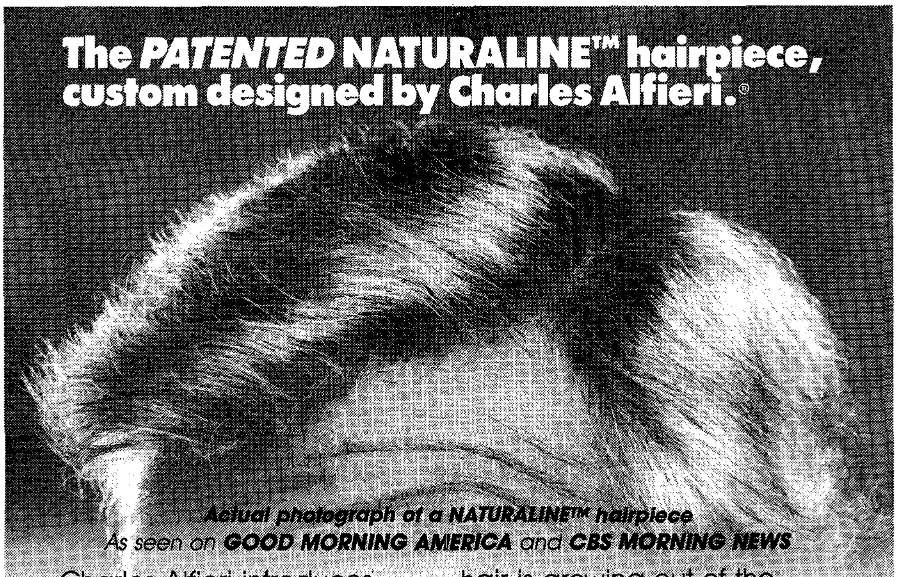

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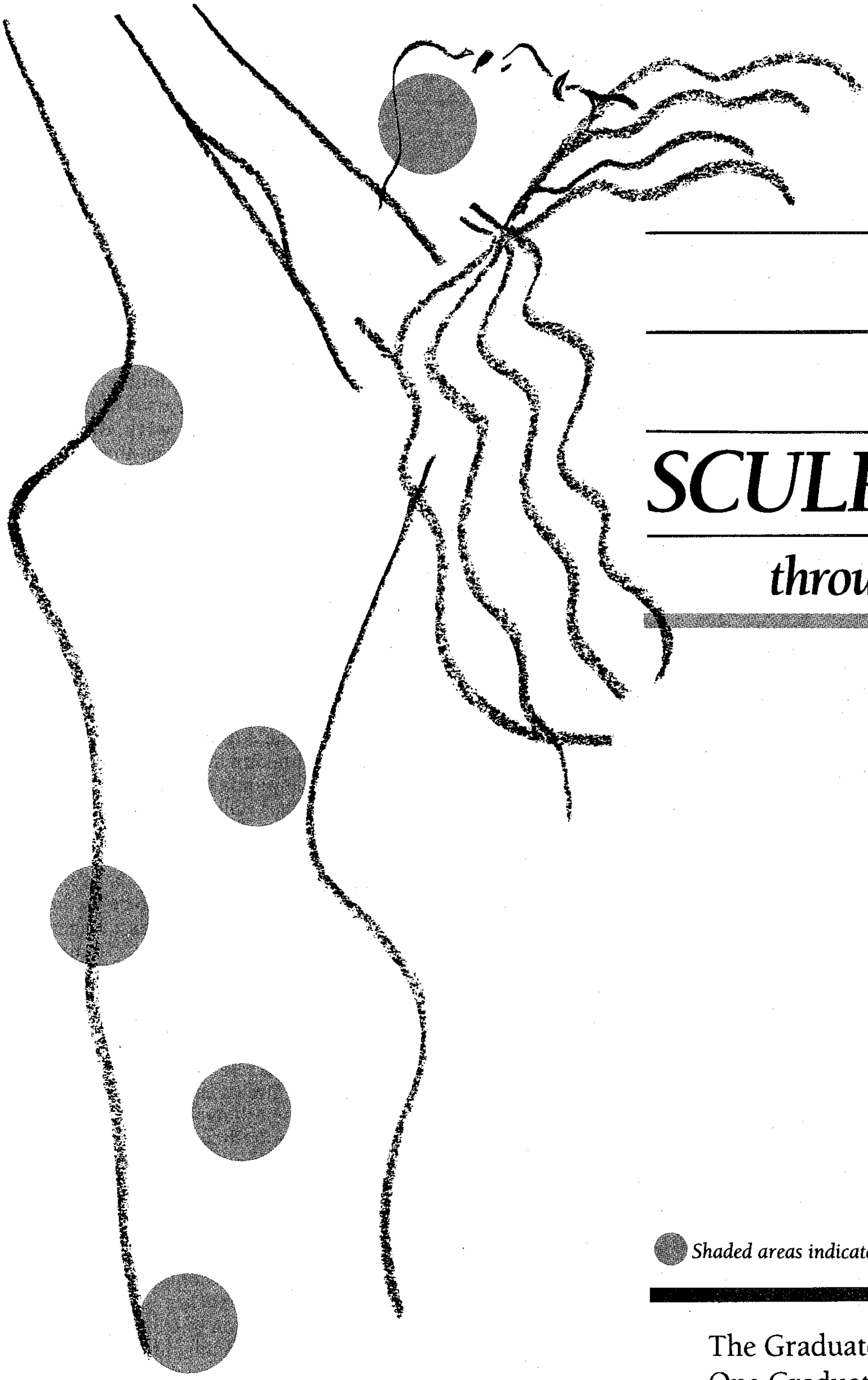
beautiful manners. John Lone makes him slightly prissy and impatient—a butterfly who stings. Joey knows the way of the world so well that he can get away with appealing to reason and legality even as he's sowing chaos.

Joey's antagonist is a more familiar figure. Soft lips wrapped sweetly around the usual profanities, Mickey Rourke plays Stanley White, a tough city cop obviously conceived as the post-Vietnam heir to Gene Hackman's Popeye Doyle. A veteran of the war, he's burning up inside—driven to do the job that everyone else is too lazy or rule-bound or corrupt to do. That drive makes him the most decorated cop in New York and also a furious bully. Assigned to Chinatown, where the police have always had an "arrangement" with the elders of the community (you control the youth gangs and we'll leave you alone), he pushes people around and takes wild chances, barging into private rooms. The way the movie tells it (and this is the basic lie, I think), his methods are the only ones that work. The conception of the character is maudlin—both masochistic and self-glorifying. The people who love Stanley keep telling him that he's self-centered, a user, but we're supposed to see that he simply cares more than they do. He has a good soldier of a wife (Caroline Kava) who constantly rages at him, and he picks up a third-generation Chinese-American girlfriend, a brassy TV news reporter (Ariane), whom he insults into helping him clean up Chinatown. These women pay dearly for their attachment to him. He sacrifices people, but he's supposed to be a sacrificial victim himself. The filmmakers load him down with suffering, this beautiful, dirty-mouthed cop-Christ. As a character, Stanley White is an overbearing pain (does he represent Cimino's conception of himself as the bastard who cares more than anyone else?), but at least Mickey Rourke, who has been used too many times as a kind of existential sweet potato, gets to shout and move around. Rourke gives a bravura star performance.

Bursting into a Chinese bank, Stanley assaults the ceremonious and beautifully dressed crime leaders with a hailstorm of obscenity; Cimino and Stone are reworking *The French Connection*'s joke of class distinctions between the cops and their quarry, and they punch it up with an explicit ethnic rivalry. Stanley the war-vet "Polack" (as he calls himself) is going to show these Chinese-Americans just who owns America. The movie has a hostile, jeering aggressiveness to it: The Chinese, it implies, are people whose doors *should* be busted down; they should be cursed at and roughed up, because they've got away with murder.

Cimino and Stone throw around the flashy ethnic insults and banter. When Joey tries bribery, Stanley says, "I'm not



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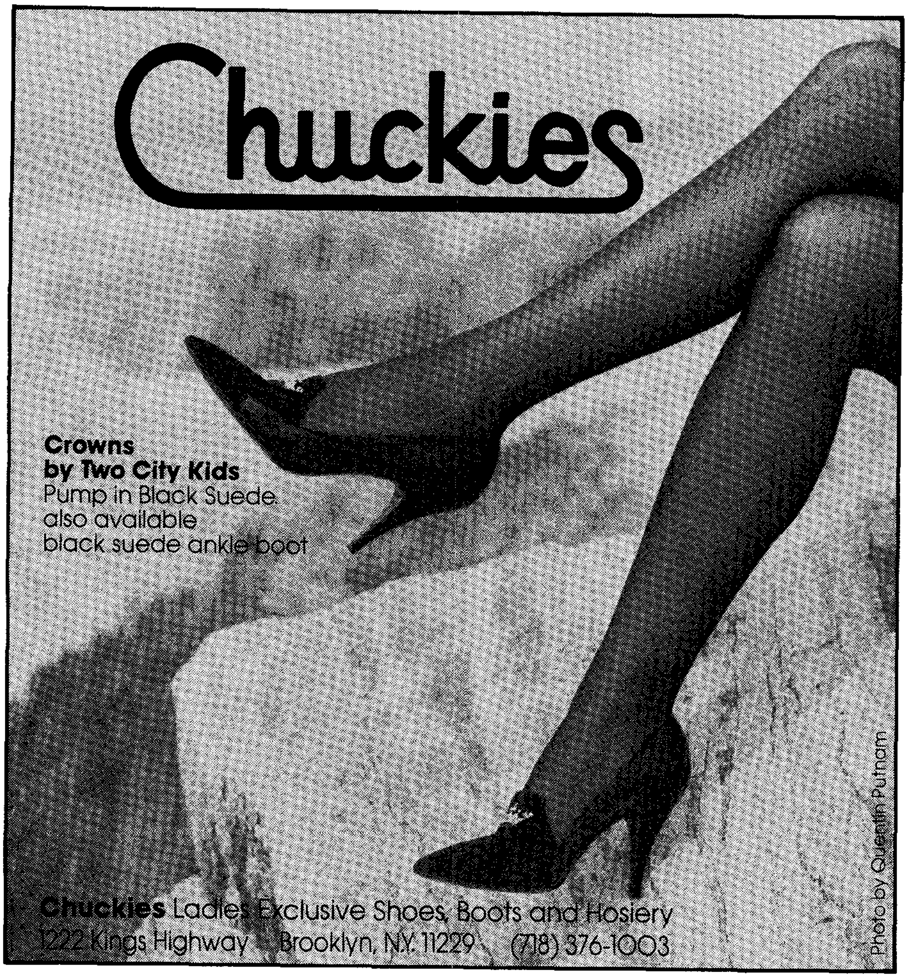

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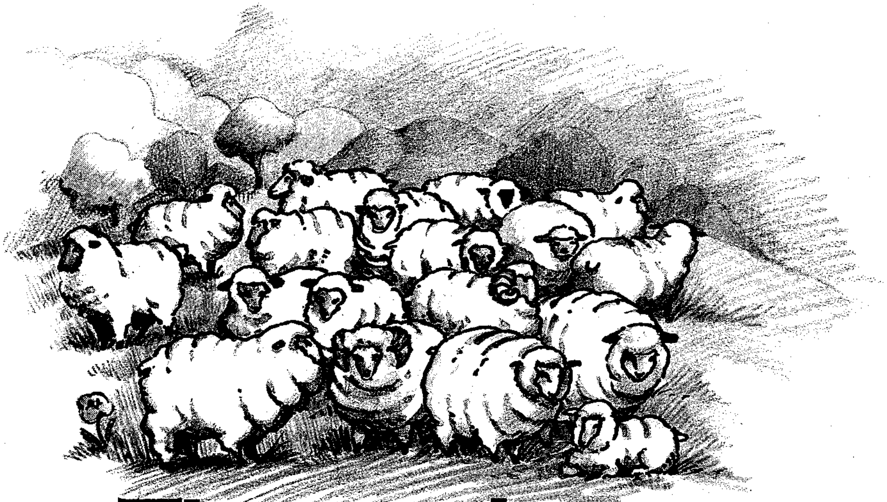
FINAL WEEKS

an Italian. I'm a Polack, and I can't be bought"—one of the nuttiest lines in recent movies. And Stanley, shouting at his Chinese-American girlfriend about Vietnam, says, "That's why we lost! You were smarter than us!" *You?* Is it Stanley or the filmmakers who think that all Asians are alike? Cimino and Stone, at any rate, hedge their bets. Just in case we might fear that the movie is collapsing into racist trash, they suddenly have Stanley waxing eloquent on the injustices suffered by Chinese immigrants during the building of the railroads in the nineteenth century. Several times we get a lesson in Chinese history, Chinese dignity. No doubt we're supposed to be grateful for the racial candor, but the double-dealing and grandstanding make us a little sick.

Cimino directs with the kind of clenched emotionalism that brings on the giggles. Stanley and his wife are always tearing at each other in scenes that go on forever, and Stanley has a Police Department friend—his superior—who shouts at him out of love and falls into weeping fits. The movie is so overwrought that we can't always figure out how to read it. Stanley visits the TV reporter's high-tech, white-on-white apartment (it appears to be made out of kitchen trays and cupcake icing), and he walks around the edges of it, blustering at her, without taking his hat and coat off. Suddenly he jumps her and tries to pull off her clothes. Gilda Radner and the late John Belushi couldn't have made the scene any funnier, though we can't tell if it's meant to be a howl, or even if the apartment is supposed to be the height of elegance (Stanley outclassed again) or a pretentious monstrosity (Stanley's uncouth honesty cutting through the crud).

Cimino's problem may not be that he's undisciplined but that he has a terrible ear—and zero common sense (working with a good screenwriter might help). Yet when he directs action and spectacle, his work is smashing. A shoot-out in a double-tiered, red-lacquer Chinese restaurant really explodes; a scene in Thailand, in which Joey and a heroin-growing warlord negotiate a price from opposite ends of a table, with the warlord's soldiers lined up between them, accumulates an eerie tension and reaches its climax with the funkiest shocker since the horse's head landed on the bed in *The Godfather*. A lot of this movie is hollow and thoughtless, but Michael Cimino has talent to burn. Now he needs to work with someone strong enough to stop him from burning it.

In brief: IN WAYNE WANG'S **Dim Sum,** A movie about Chinese-Americans that *couldn't* be farther in spirit from *Year of the Dragon*, a stolid mother of traditional ways and an assimilated daughter work their way to a lovely communion. A delicate and charming film. ■



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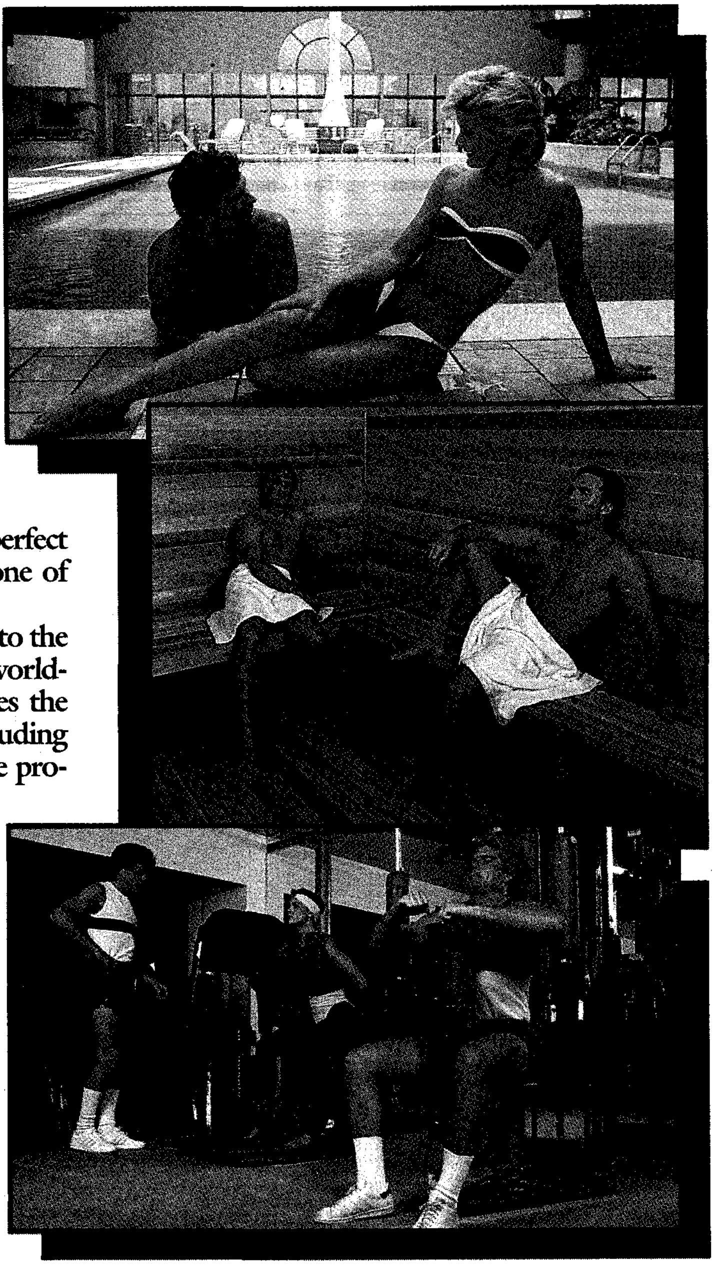

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DRUID DRUDGE

"...Why did the City Opera stage *Norma* when it must have been obvious that the company could not cast or produce it properly?..."

SOME UNKIND PEOPLE HAVE PRONOUNCED the New York City Opera's new production of **Norma** the worst they have ever seen. I doubt if they really mean it—certain excitable operagoers are always ready to label the latest *Norma* as the worst yet. These malcontents will even tell you that Bellini's noble score is the crowning achievement of bel canto opera, a work that should be staged only with an extraordinary soprano who possesses the vocal depth, technical agility, and expressive range to deal adequately with the formidable challenges of the title role. Nonsense. Perhaps Rosa Ponselle needed fifteen years to prepare for her first Norma, and maybe Kirsten Flagstad felt that the part was more than she could handle. That was before companies began performing the opera all over the world. Now anyone can sing Norma, and, as far as opera management is concerned, one soprano will do as well as the next.

And yet, even in these enlightened times, one continues to hear complaints from the *Norma* cranks, an exasperating breed that has always been picky and hard to please. My first Druid priestess was Zinka Milanov, at the Metropolitan in the mid-1950s, back when a performance of the opera was still a special event. Milanov impressed me, but old-timers insisted that she was small-time stuff compared to Gina Cigna, the Met's last great Norma, in 1938. Properly humbled, I returned to the Met a few years later for Maria Callas's Norma, which I figured would be the ultimate and enough to silence all criticism. Wrong again. Callas was also regarded with disdain by the cognoscenti, who now decided that perhaps Milanov had not been so bad after all. The Met's next Norma was Joan Sutherland—pretty good, connoisseurs admitted, but cold potatoes next to Callas's white-hot interpretation.

Obviously there is no way to win with *Norma* cranks. Since they are unpredictable and probably impossible to satisfy, most opera companies no longer even try. After Sutherland, new Normas arrived at the Met with increasing frequency and with increasingly dubious qualifications: Rita Hunter, Montserrat Caballé, Shirley Verrett, Renata Scotto, Adelaide Negri, Marisa Galvany, and possibly worse. By now, the shining musical and dramatic qualities that made *Norma* special have been dulled, thanks to countless routine performances and the vanity of prima donnas with more ambition than sense.

Toward the end of her career, even Beverly Sills sang Norma, and perhaps her recording of the opera explains why she never risked the role in New York City. Some have gone so far as to detect a faint hint of Sillsian spite behind the new City Opera production—"They thought I was a bad Norma? I'll show them a bad Norma." I'm sure nothing of the sort occurred to Sills, and besides, Olivia Stapp wasn't *that* bad; just add one more name to the long and dreary list of fifth-rate Normas. At least Stapp doggedly went about her business and got through the evening without too much disgrace. She reminded me of nothing so much as a charwoman, trudging over the stage and earnestly scrubbing away at the notes with a dull, colorless voice, getting the work done as best she could. There was certainly not a hint of nobility, tragic grandeur, or human warmth about this Druid drudge.

PALLID PAIR: *Olivia Stapp and Judith Forst in Serban's visually ridiculous* Norma.

A *Norma* without a viable protagonist will never amount to much, no matter how wonderful the other three principals may be. The City Opera had apparently thought of that, too; the company hardly stretched its resources with this prosaic supporting cast. Judith Forst was an adequate but pallid Adalgisa (a disappointment after her fine Cenerentola earlier this summer), Robert Grayson managed to be no better or worse than most Polliones, and William Dansby made some particularly unpleasant raspy sounds as Oroveso. At first, I imagined that Richard Bonynge's brisk tempos arose from a desire to get the thing over with as quickly as possible, but then I recalled that he always propels Bellini forward with a light, buoyant, urgent beat. Who knows what else was going through the head of this bel canto specialist?

In a recent *Times* interview, Andrei Serban informed us that his staging of *Norma* would be more or less conventional, since conservative New York music critics never appreciate the blinding brilliance of his innovative opera productions. Perhaps so, but what galls me about the Serban opera projects I have seen is not so much their free invention as their utter disregard for how the composer uses music to define character and dramatic action. Hate Peter Sellars's productions if you will—they are certainly more extreme and infinitely more exploratory than anything of Serban's I've seen—but Sellars invariably listens to the music first, trusts the composer, and then

Photograph by Susan Cook/Martha Swope.

draws on his own imgination. Serban, like most theater-bred directors with a tin ear, stages librettos, not operas. For him, the composer does not even exist. Serban's *Norma* may not be quite as outrageous as some of his past efforts, but it is just as insensitive to the score and Bellini's musical characterizations.

The visual concept is supremely ridiculous: Druids, circa 50 B.C., living amidst ancient classical ruins and pausing occasionally to don the masks of Greek tragedy—a historical jumble and, in Serban's hands, symbolically meaningless, since the idea is never rigorously or consistently developed. Even the basic blocking looks arbitrary and hastily improvised as characters wander on and off the stage, sometimes in accordance with the plot and sometimes at Serban's whim. It wouldn't have surprised me if the director had rushed on stage in the middle of this mess to impose yet another last-minute, half-baked idea on the opera. *Norma* may have had worse productions, but I doubt if any of them ever looked quite so stupid.

And that brings us to the major question. Why did the City Opera stage *Norma* in the first place when it must have been obvious from the start that the company could not possibly cast or produce it properly? Only Beverly Sills can answer that one, and possibly provide a clue to some of the City Opera's more perplexing artistic policies.

TRYING VERY HARD TO ANALYZE THE ESsence of the Spanish *alma* for a puzzled interviewer (me) some time ago, Victoria de los Angeles pondered the subject a moment and said, "It is very simple, really. When we Spaniards have a joy, it is a very great joy; when we have a sorrow, it is a very great sorrow." That observation has remained with me ever since, especially when I hear Spanish music performed by Spanish musicians, and I had hoped that its wisdom might help me cope with **Antologia de la Zarzuela,** which bullied its way into Madison Square Garden earlier this month. But no. After two hours of watching the Spanish *alma* relentlessly horsewhipped, with neither great joy nor great sorrow, I gave up and fled.

Performed by a touring company of singers and dancers from Madrid, this overblown but seedy-looking extravaganza was conceived and directed by José Tamayo, billed in the program as "one of Spain's most influential theatrical innovators." On paper, the prospects were not without interest, since the *Antologia* promised a rare opportunity to sample a generous cross section from the varied repertory of zarzuela, Spain's own and largely unexportable brand of musical theater. An additional lure was the participation of Plácido Domingo, no less—today a big star of stage, screen, and radio but a singer whose career began humbly enough, when he was a member of his parents' zarzuela troupe in Mexico City.

I don't think anyone would claim that the zarzuela idiom has produced profound art over the past 300 years, but many of these works are wonderful entertainments with attractive musical scores, often by composers of considerable resource and originality. And I suppose an effective and imaginatively devised potpourri could be assembled from the best of them. The "innovative" Tamayo, though, has crammed his package with nothing but stale Hispanic clichés—preening toreros in front of blood-red curtains, stamping flamenco dancers, choruses of swarthy gypsies, merry peasants, and idyllic lovers, all of them grinding out tired routines that would have looked corny in Radio City Music Hall 40 years ago. Everything was overinflated and oversold, the crudely amplified music most of all.

The well-drilled singers performed with mechanical, joyless efficiency, as if they were incapable of making any direct emotional contact with the material—is it possible that all genuine feeling for the zarzuela idiom is dead, even in Spain? Despite a losing battle with the unpredictable amplification, Domingo easily outsang everyone, although his stiff, colorless presence matched the bland anonymity of his colleagues. But then, a vibrant, commanding stage personality has never been one of this tenor's assets, either when he's singing opera or when he's obsessively pursuing mass-media acceptance as an aging macho pop singer. No matter how many lovely ladies may be draped around him on his television specials or CBS record jackets, Domingo always comes off looking as he did during his stint with *Antologia de la Zarzuela*—uncomfortable, embarrassed, and slightly silly.

For those who may still be curious about zarzuela and were not automatically turned off by this tacky affair, I recommend a visit to the Repertorio Español's production of **Luisa Fernanda** at the Gramercy Arts Theater on East 27th Street. Composed in 1932, Frederico Moreno Torroba's bittersweet confection is a late example of the genre, a gorgeous Indian-summer score full of infectious music. The piece receives equal measures of love and respect from the Repertorio Español, and I enjoyed every bit of it, including the modest but attractive sets and the spirited piano accompaniment. There is a double cast for this extended run, and the one I saw not only sang, danced, and acted with skill but also grasped and communicated two very basic intense feelings that animate *Luisa Fernanda*—great sorrow and great joy, the Spanish *alma* exactly as Victoria de los Angeles described it.

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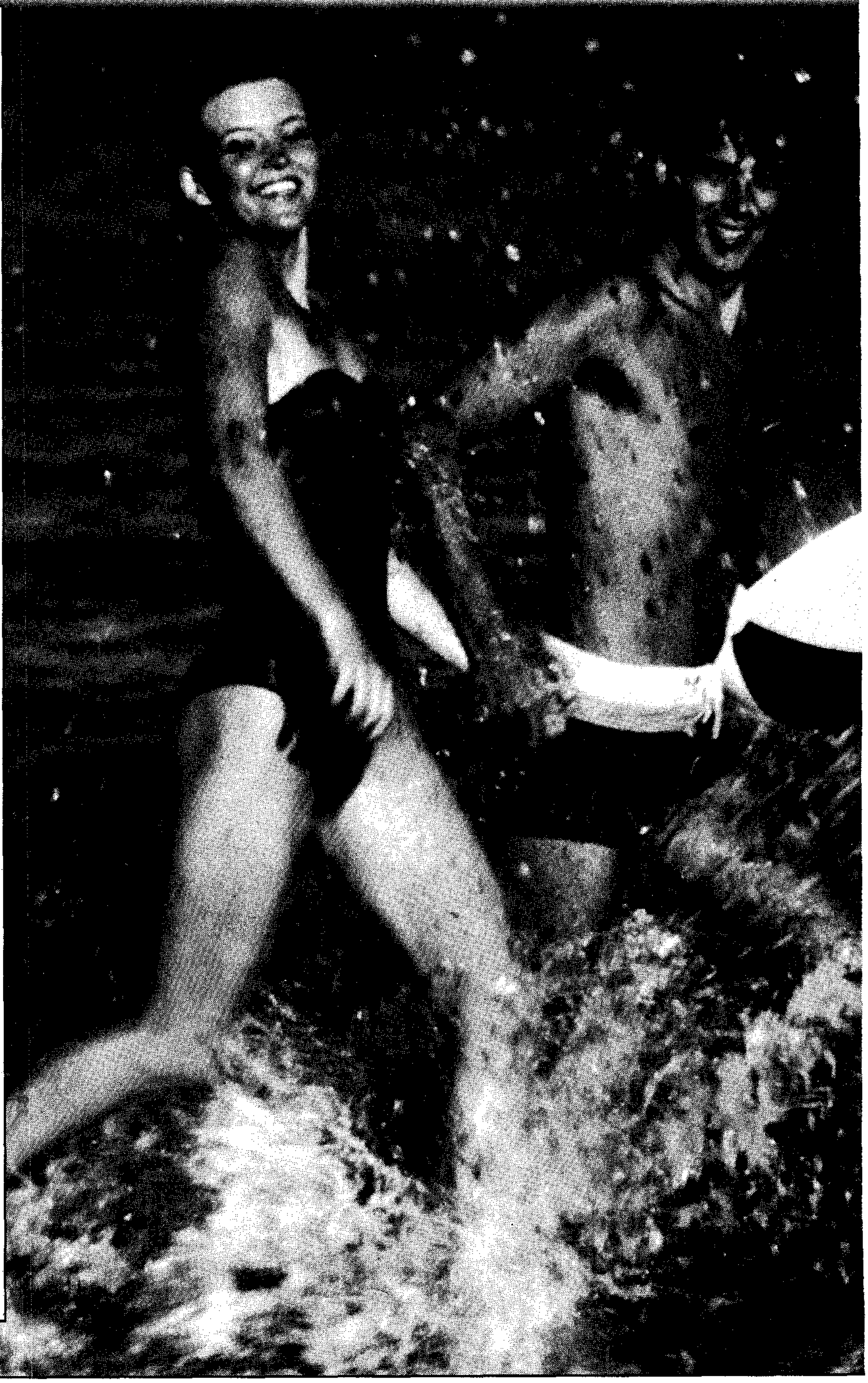

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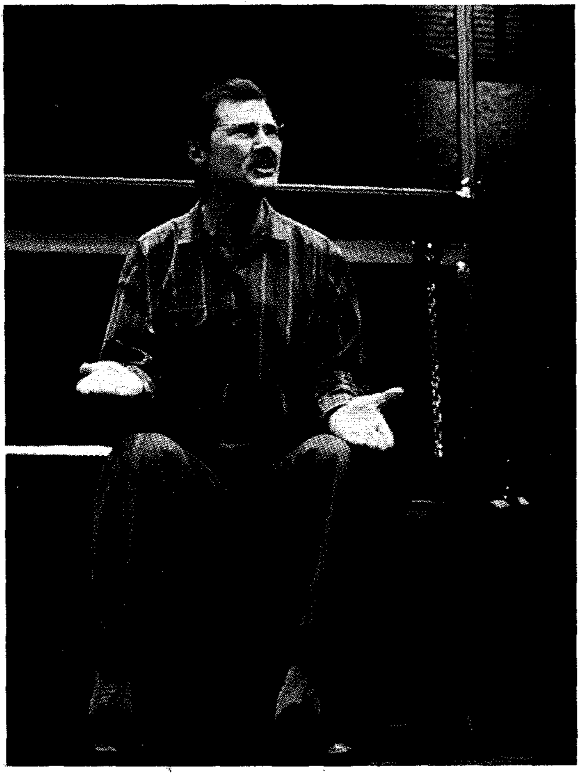
NOT SO FINE AN ART

"...Andrew Robinson is splendid as Jack Henry Abbott, but *In the Belly of the Beast* doesn't illuminate the case's real issues..."

"AS TO OLD WOMEN, AND THE MOB OF newspaper readers, they are pleased with anything, provided it is bloody enough. But the mind of sensibility requires something more." Thus Thomas De Quincey in his 1827 essay "On Murder Considered As One of the Fine Arts"; and in 158 years since then the mind of sensibility has been buffeted hither and yon in its speculations on murder and murderers without reaching any universal conclusions. Chances are there aren't any to be reached. The case of Jack Henry Abbott demonstrates just how the mind of sensibility will go hungry in its requirements for something more—or at least that any of the many available answers will satisfy only the answerer himself, and possibly not even him.

The Jack Henry Abbott story need not be rehearsed in detail here. An unwanted child rattling around numerous foster homes, Abbott ended up with a stiff prison sentence for passing a bad check. In jail, he became rebellious and killed another inmate. By age 37, he had had only one adult year on the outside. When he heard that Norman Mailer was writing a book about Gary Gilmore, he started writing letters to Mailer to set him straight. Eventually, there were enough letters to base a book on them, and as *In the Belly of the Beast: Letters From Prison* was being readied for publication, the intercession of Mailer, Robert Silvers, and other culturally or socially prominent figures contributed to Abbott's being paroled. To a paranoid personality, shuttling between the world of affluent writers and literary salons and a halfway house on the Bowery, there to rub shoulders with other ex-cons while surveying street crime and filth, must have been highly unsettling. Finally, under circumstances that strike me as far from clear, Abbott stabbed to death Richard Adan, a young actor working as a waiter in a *louche* restaurant. So the author of what many book reviews (with the usual exaggeration) termed something like a literary masterwork, after a trial that—partly because of Mailer's involvement in it—created a sizable sensation, was back in Leviathan's abdomen.

Two separate documentary dramas were concurrently fashioned from Abbott's book, both bearing the title **In the Belly of the Beast.** One of them originated in Chicago and went on to cause a stir in London and Washington. (I haven't seen it, nor have I read the book.) The other was an adaptation by Adrian Hall staged by him in his theater in Providence; further adapted and staged by Robert Woodruff, it was successfully mounted at the Mark Taper Forum in Los Angeles and in Australia. This production, on which Providence and the angels collaborated, is now on view at the Joyce Theater, as part of the laudable American Theater Exchange program.



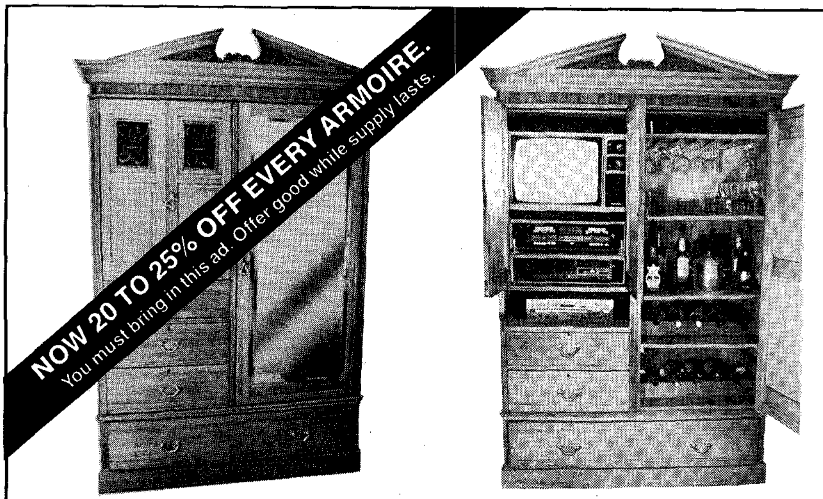
LETTERS FROM PRISON: *Robinson as Abbott, at the Joyce.*

What we experience, very ably directed by Robert Woodruff and with a splendid performance by Andrew Robinson (best remembered as the psychotic killer in *Dirty Harry*) as Abbott—the two other roles are essentially passive narrators and do not allow Andy Wood and William Allen Young to shine—is not much help in illuminating either the specific case or the greater issues underlying it. We must not be fooled by the term "documentary" drama (or movie, or anything), because in such cases selection can slant everything. The program informs us that the entire text comes from "*In the Belly of the Beast*... trial transcripts and various interviews...." Well, Abbott himself is not exactly a reliable witness: A murderer, recidivist, and paranoiac, he is also a writer (of some ability) and, as writers will, even if they are not paranoid and not trying to get out of prison, he embellishes. Or, on the contrary, uglifies, when that is what serves his purpose. In Peter Manso's repellent but not entirely useless book, *Mailer: His Life and Times* (another docudrama of sorts), we come across interesting statements from William Majeski, the New York detective in charge of investigating Abbott's murder of Richard Adan. Majeski read Abbott's book several times; his comment: "Although I think it's well written, I must tell you I think it's bullshit." But, of course, Majeski, described as a good guy by some people in Manso's book, is hardly a disinterested party, either.

Liberals will, predictably, view this play (and case) as yet another proof of how our repressive society abuses prisoners, does not prepare them for life on the outside, and, at the first slipup, locks them up again, even if they are sensitive, intelligent, artistic. Conservatives will say that the fellow was, after all, a murderer, a psychopath, and a very poor social risk, and shouldn't have been let out just because his writing was up to Mailer's exacting standards—as exhibited, say, in Mailer's own writings—and espoused by the world of radical chic. And if his prison experiences were grim, whoever expected jail to be a picnic? Although neither of these views is entirely without merit, the mind of sensibility, I am afraid, requires something more.

Certainly, we need prison reform. But how can we expect that from a society (and economy) that lacks adequate education, health care, environmental pro-

Photograph by Jay Thompson.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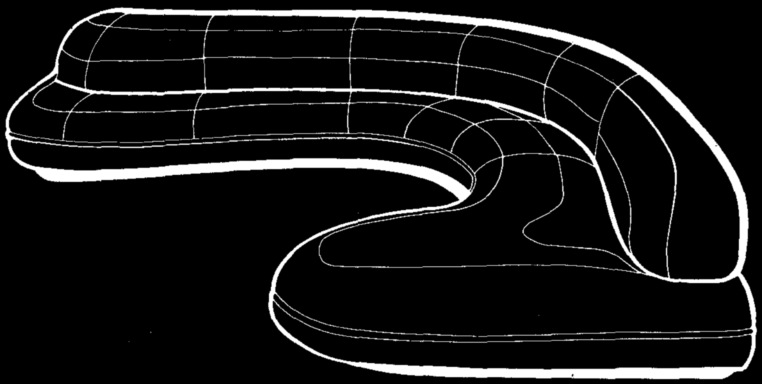

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tection, and who knows how many more desperate desiderata, but whose money goes mostly into an insane arms race and the promotion of big business? But, then, who can offer conclusive evidence that *we* are to blame for the arms race or that capitalism is a greater evil than Communism?

It is certain that Detective Majeski is right in saying (again in Manso) that a personality structure established over 25 years in prison cannot be expected to adjust to society suddenly, with the minimal help of halfway houses and parole officers. But, again, given the way of the world, how is adequate help to be found and financed? These look to me like problems for which there is no solution, as the greatest artists have understood. But the Hall-Woodruff docudrama takes the easy way out by choosing—or, at least, emphasizing—elements sympathetic to Abbott and making him out, by and large, a victim of society.

A far more interesting play could have been made out of pages 621 to 651 of Manso's book, augmented by further testimonials, comments, animadversions from the figures here quoted and their likes. Almost all of them display exemplary narrow-mindedness, shortsightedness, and, above all, self-importance, and use Abbott and Mailer chiefly to promulgate their own hobbyhorses and their riders. This would yield a farce of a rather higher order than the fuzzy drama of Jack Henry Abbott. Significantly, the play includes neither the voice of someone like Majeski nor comments from Richard Adan's family and friends.

Doubtless, some kind of injustice was done Abbott, and could he have afforded an Alan Dershowitz or a Thomas Puccio—or, better yet, both—he could surely have bought himself a happier fate. But from this docudrama I can't tell whether Abbott is closer to Raskolnikov or to Gilles de Rais. The real tragedy of life is that to the greatest problems there are no answers, no solutions; but at least we are entitled to get the views of a Proust, a Strindberg, or a Beckett, rather than the contrivances of docudramatists who merely substitute bits of trial transcript and correspondence for Indian clubs and blunt knives to juggle with.

For the record, John Ivo Gilles's minimalist décor and Paulie Jenkins's stark lighting are fine, and Carol Brolaski's costumes are properly inconspicuous. But the earsplitting noises that are either Douglas Wieselman's music or Stephen Shaffer's sound design (most likely both) are supererogatory, and the six TV sets (video production by Chip Lord and Branda Miller) hanging from the proscenium arch and replicating the action on stage do not begin to suggest the sinister role of the media in such matters. But even the media cannot make a Jean Genet out of a sow's ear. ■

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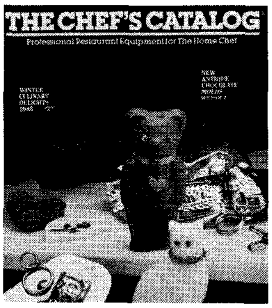

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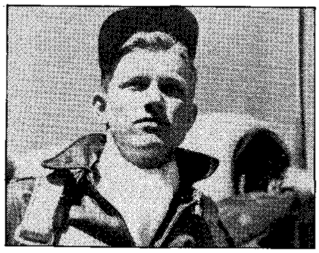

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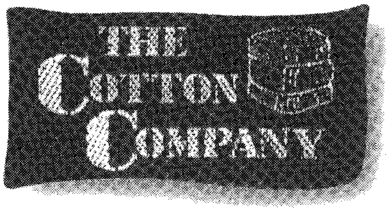

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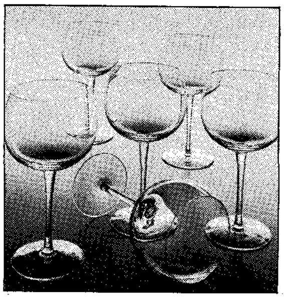

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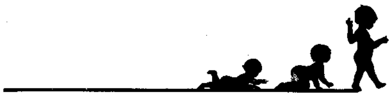

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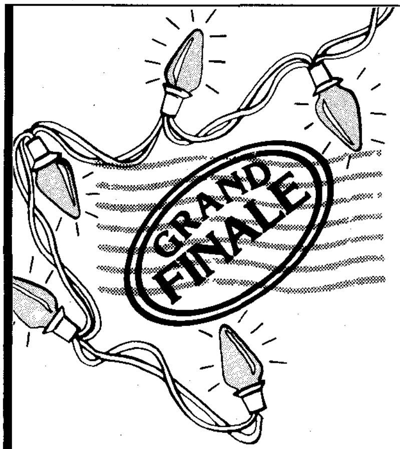

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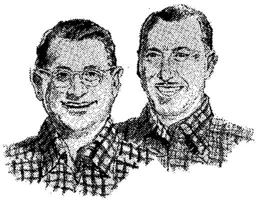


Harry and David®

This is a good company. It really is. These guys invented the Fruit-of-the-Month Club® and lots of other gourmet gifts—including those famous Royal Riviera® Pears. And their catalog is FREE, too!

16

Helen Grace chocolates

FREE CATALOG. Since 1944 the Grace family has created sumptuous kitchen-fresh chocolates. Taste-tempting assortments of milk and dark chocolates, creams and chews, truffles and toffees, brittles and clusters, and many more delectable just-made confections. A $2 first-order gift certificate will accompany your catalog.

17

I. magnin

I. Magnin Reflections®: the standard in shop-at-home style. Let our gift-packed Christmas issue begin your subscription. It's filled with the I. Magnin-edited collection of Designer fashions for the multi-faceted lives of today's women. Plus special things for him, the kids, your home. One year is only $4.

18

L.L.Bean®

Outdoor Sporting Specialties

Our fully illustrated Christmas 1985 Catalog features a full range of products for men and women who enjoy the outdoors. L.L. Bean pays all regular postage and guarantees 100% satisfaction. Send $1 for a one year's subscription.

19

MONARCH

NEW ZEALAND

Look to Monarch for clothes that are luxurious and unique.... Rich lamb suede and leather, so soft and supple they drape like silk.... Uncommonly elegant luscious wool.... An appealing new collection of this season's styles. $1.

20

THE AUDUBON HOLIDAY CATALOGUE 1985

NATIONAL AUDUBON SOCIETY

Sixteen color pages packed with gifts—from telescopes to teapots—for nature lovers of all ages. Perfect for budding scientists, back yard birders, and serious naturalists. Features our Audubon Christmas cards, calendars, and magnificent books. $1.

21

Neiman-Marcus

IT'S JUST WHAT YOU ORDERED. Stylish, timely, a delight to peruse—and it's packed with exciting surprises for everyone on your list. The N-M Christmas Book is the ultimate way to shop by mail. Reserve yours now for delivery by mid-October, and shop N-M from the convenience of home. $5.

22

The Playing Field

AUTHENTIC SPORTS APPAREL

Professional sports apparel, true team colors, fabrics, and insignias, just the way they appear on the playing field. Your favorite sport, your favorite team. Also a complete infant and toddler selection. Four-color, 12 pages, $1.

23

THE POPCORN FACTORY

The Popcorn Factory. A chance to say "I love you" or "Thank you" or to celebrate special events. See how impressive 6½ gallons of popcorn in our exclusively designed containers can be. A year's subscription of four charming catalogs. Free.

24

The Price of His Toys
BEVERLY HILLS

For "The Man Who Desires the Newest and Best"—A deluxe color catalog from this highly innovative store, offering an incredible variety of gadgets, electronics, robots, high-tech specialties, telephones, games in a wide price range. $5 off first $25 order. $2.

25

The Japan Collection

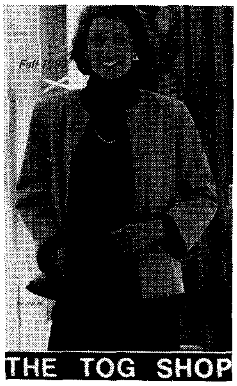
Ronin Gallery. The Japan Collection from Ronin Gallery is a unique 36-page Holiday catalogue of fine 17th through 20th century woodblock prints, crafts, netsuke, pottery, posters, cards, books, and other unusual gift and decorating ideas from Japan. Send $3 for a year's subscription of catalogues.

26

Spiegel
SPECIALTY SHOP

AGENDA by Spiegel: 48 pages of hard-working, affordably priced suits, separates, dresses from Liz Claiborne, Ellen Tracy, Jones New York, more. Plus shoes for your executive style. All UPS delivered to your home or office. $2, applicable to your first purchase.

27



The Tog Shop Catalog. Premier fall fashions for women. Exciting designer classics, our marvelous terry and velour casuals, sportswear, shoes, and accessories. In petite, misses, and large sizes. 128 page full color catalog, $2. (Refundable with first order.)

28

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Treat yourself, your friends and family, including children, to gifts from Wedgwood. Send for our catalog and select from: Collectibles ☐ Holiday Tablesettings ☐ Crystal ☐ Silverware ☐ Pewter ☐ Jewelry ☐ Figurines ☐ Christmas Tree Ornaments ☐ Miniatures ☐ Nurseryware ☐ Order by mail or toll free from catalog. $2.

1985 Fall/Holiday Catalog Collection Order Form

1 ☐ Abercrombie & Fitch, $2
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11 ☐ The First Step, $2
12 ☐ Grand Finale, $2
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14 ☐ Hamakor Judaica, $2
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21 ☐ Neiman-Marcus, $5
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24 ☐ The Price of His Toys, $2
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27 ☐ The Tog Shop, $2
28 ☐ Wedgwood, $2

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SALES & BARGAINS

BY LEONORE FLEISCHER

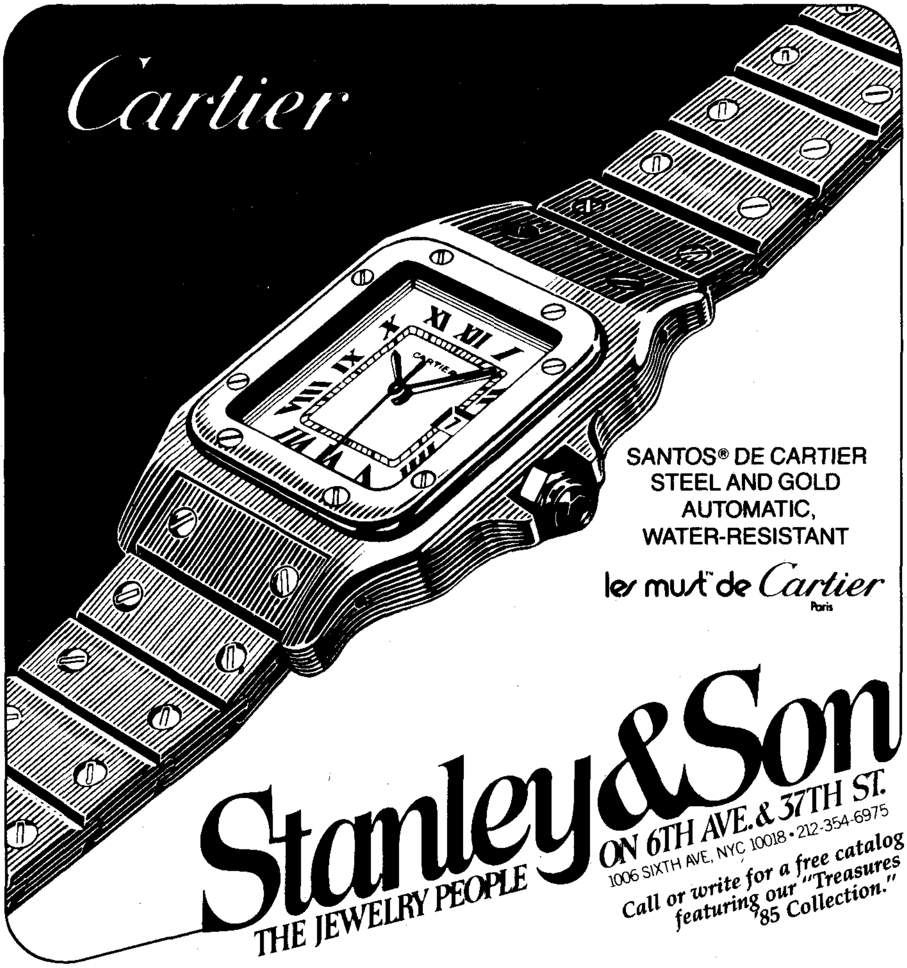
FURS

HERE ARE EXCELLENT VALUES ON ALL kinds of furs, in women's sizes 4–14. Prices listed are manufacturers' suggested retail. For example: natural-Mocha-mink coats, retail $9,000, here $3,495; natural-Blackglama-mink coats, retail $9,000, here $2,995; dye-added-ranch-mink coats, retail $7,500, here $1,995; Chloé natural–Golden Russian–sable skin-on-skin coat (size 10), retail $42,000, here $17,995; natural–Blue Iris–mink coat (size 8), retail $14,000, here $3,995; full-length brightener-added-raccoon coat (size 10), retail $6,500, here $2,695; Crystal-dyed-silver-fox jacket (size 8), retail $4,500, here $1,895; natural-long-hair-beaver blouson jacket (size 10) and coat (size 10), retail $2,450 and $4,500, respectively, here $795 and $1,895; reversible fur-lined hooded wool jackets and coats, retail $1,400–$2,000, here $495–$695. Also, one-of-a-kind sample jackets and coats by Chloé and Geoffrey Beene (size 10). Free monograms and insurance appraisals. A.E., M.C., V., checks accepted; all sales final. *Goldin-Feldman, 345 Seventh Ave., near 30th St., twelfth floor (594-4415); Tues.–Fri. 10 a.m.–7 p.m.; 8/20–23 only.*

ITALIAN AIRS

IMPORTED ITALIAN CLOTHING FOR MEN and women and shoes for children are at this showroom. For example, men's suits (sizes 36–48 R, some S and L): two-piece single- and double-breasted wool suits, retail $450, here $175; cotton-poplin, linen, and silk suits, retail $350–$450, here $150. Men's pants (waist sizes 28–40) include: Napa-leather pants, retail $225, here $75; wool or cotton-corduroy pants, retail $135, here $49. Also for men: suede or leather jackets (sizes 36–44), retail $450–$600, here $175; silk, linen, and wool sport jackets (sizes 36–48 R), retail $350–$450, here $95 and $115; cotton dress shirts (neck sizes 14½–17½), retail $75–$85, here $27. For women (sizes 8–14): wool-flannel pants with leather piping, retail $125, here $49; linen and linen-blend pants, retail $115, here $39; also, jeans, dresses, and more. For children (sizes newborn–8): Balducci leather shoes and boots, retail $25–$85, here $12.50–$42.50. Cash only; all sales final. *Giovannelli, Inc., 853 Seventh Ave., near*

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*



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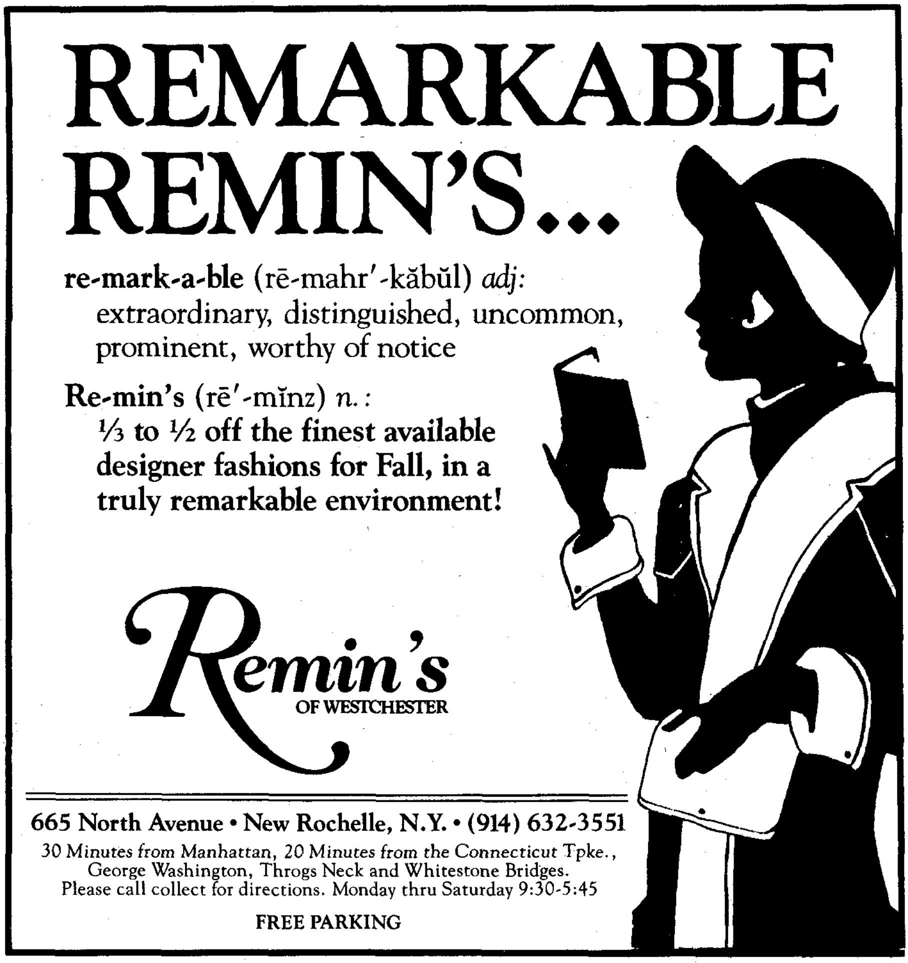

REMARKABLE REMIN'S...

re-mark-a-ble (rē-mahr′-kăbŭl) *adj:*
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Re-min's (rē′-mĭnz) *n.:*
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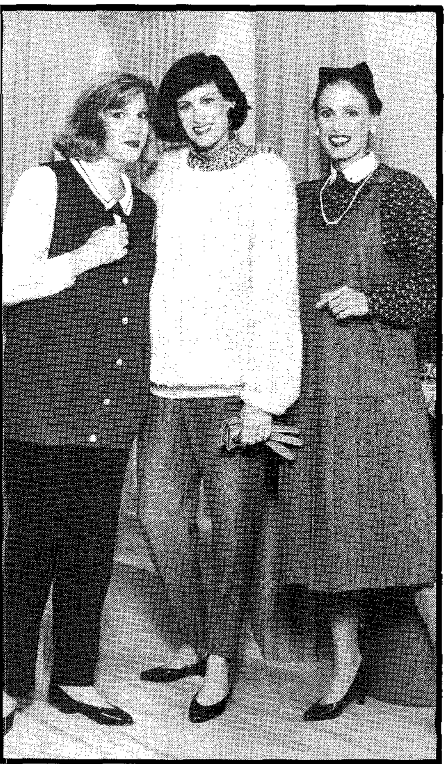
Lingerie & Final Sale items excluded. No other sales apply. Visa, MasterCard, AmEx. Call individual store for specific hours.

Closed Sundays through the Summer.
Send $2 to NYC store for color catalog.
Watch for the Grand Opening of our Queens store in October.



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55th St., Suite 3A (541-8928); Mon.–Sat. 9:30 a.m.–6 p.m.; through 9/21.

WOMEN IN BUSINESS

THE SIXTH ANNUAL WOMEN IN BUSINESS Conference of the Women Business Owners of New York will be held September 13 and 14 at the New York Hilton. The opening speaker will be Secretary of Transportation Elizabeth Dole. Register in August for one or both of the days and receive a discount. Friday's schedule includes seminars on computers, gamesmanship, hiring and firing, international business, and case studies, and the Entrepreneurial Awards luncheon. Saturday's schedule includes seminars on stress, negotiating, sales, advertising, and legalities of business start-ups, and the Networking Roundtable luncheon. The fee is $110 per day ($93 if you register in August). Call to register. *Women Business Owners of New York (206-8250).*

THE CLASSICS

THE TAILORED CLOTHING HERE, SOME IMported from Italy, is now priced below this factory's usual wholesale prices. For women (sizes 4–18): silk blazers, were $89.95, now $29.95; silk slacks, were $39.95, now $19.95; summer suits, were $89.95, now $39.95; lined summer slacks, were $39.95, now $14.95; a group of blazers, were $89–$149, now $29.95. For men (sizes 36–46 S, 36–52 R, and 38–50 L): Italian wool-and-polyester-blend tropical-weight suits, in solids, stripes, or plaids, were $119.95, now $89.95; wool-and-polyester-blend two- and three-piece suits, were $139.95–$159.95, now $129.95; a group of sport coats, were $99.95–$109.95, now $89.95; wool-and-polyester-blend blazers, were $99.95, now $79.95; tussah-silk blazers, were $119, now $99.95. A.E., M.C., V., checks accepted; exchanges possible. *Arthur Richards, 91 Fifth Ave., at 17th St., second floor (247-2300); Mon.–Wed. and Fri. and Sat. 9 a.m.–6 p.m. and Thurs. till 8 p.m.; while stock lasts.*

EXOTICA

CHARMING ARTS-AND-CRAFTS ITEMS ARE being cleared from this warehouse. The selection includes mostly new items but also some antiques and unique pieces. Examples: small and large Burmese papier-mâché animals, were $4–$6 and $25–$30, respectively, now $1–$3 and $10–$20; wood Burmese horse and human-figure marionettes, were $8–$500, now $2–$250; Burmese temple tapestries, were $500–$2,000, now $400–$1,200; Burmese lacquer chests, boxes, trays, coasters, and table mats, were $3–$1,500, now $1–$750; Burmese wood and papier-mâché dolls, were $3–$30, now $2–$10;

handwoven-textile sarongs, pillowcases, and napkins, were $2–$100, now $1–$50; pottery from Burma, China, and Malaysia, was $10–$150, now $3–$75; costume jewelry from Africa, Asia, and North and South America, was $4–$60, now $1–$40; Huichol Mexican yarn paintings, were $5–$50, now $2–$6; Thai pottery figures, were $15–$60, now $7–$30. Checks accepted; no credit cards; all sales final. *Arriba Imports, 29 West 26th St., third floor (532-4766); Thurs.–Sun. 10 a.m.–7 p.m.; 8/22–25 and 8/29–31 only.*

UNDERCOVER

THIS WELL-KNOWN DESIGNER OF LINGERIE (sizes P–L) is holding a showroom sale, including many one-of-a-kind items. For example: a large assortment of silk pajamas, retail $230, here $85; button-front silk robes, retail $230, here $100; a group of polyester-satin gowns, retail $90–$120, here $35–$50; polyester-satin slip gowns with hand-embroidered midriff, retail $100, here $42. Slightly damaged merchandise includes polyester-satin kimono robes, if perfect $70, here $28. Also, French under-wire bras (broken sizes 32–36), retail $35–$45, here $10; medium- and high-heeled mules, retail $50–$60, here $20. A.E., V. accepted; no checks; all sales final. *Ora Feder Designs, Inc., 171 Madison Ave., near 33rd St., Room 1007 (532-9236); Tues.–Thurs. 10 a.m.–6 p.m.; 8/20–22 only.*

HANDCRAFTED

THE NONPROFIT ELDER CRAFTSMEN, IN its new shop, is reducing prices on some of its items, handmade by people 60 and older. For example: girls' dresses (mostly sizes 3, 4, and 5), were $20–$60, now $10–$40; children's sweaters (sizes 1–4), were $30–$70, now $15–$25; a few crib quilts, were $75–$95, now $50–$70; also, crocheted collars, toys, and more. Checks accepted; no credit cards; all sales final. *The Elder Craftsmen, 846 Lexington Ave., at 64th St. (535-8030); Mon. 11 a.m.–5:30 p.m. and Tues.–Fri. 10 a.m.–5:30 p.m.; through 8/30.*

CRUISING

BOARD THE S.S. *Britanis* OR THE M.V. *Atlantic* and sail from New York to Bermuda, or fly to Port Everglades, Florida, and sail to Antigua, San Juan, and St. Thomas. Both ships provide three meals a day, plus a midnight buffet, and offer gambling. Prices listed are per person, double occupancy; add $36 New York port tax or $16.90 Port Everglades port tax. Depart from New York: September 23 or October 7 for a five-day cruise (four days at sea, one in port), was $495, now $355; September 29 for a six-day cruise (two days in port), was $545, now $440; October 19 for an eight-day cruise (three days in port), was $950, now $808. Depart from Port Everglades November 9 or 16 for an eight-day cruise, was $1,149, now $979 (prices include round-trip airfare from New York and transfers to pier). *Joli Tours, Inc., 119 West 57th St., Suite 919, N.Y., N.Y. 10019 (541-5654); Mon.–Fri. 9 a.m.–5 p.m.*

YARNS

ZAMART IS HAVING A SALE ON ALL OF ITS yarns. For example: Montevideo multicolored hand-dyed bulky-wool yarn, was $7.25 a 100-g. hank, now $4.95; Musarde wool-and-alpaca-blend yarn, was $8.95 a 50-g. hank, now $5.95; Elite mohair-wool-and-acrylic-blend yarn, was $12 a 4-oz. skein, now $8; Giselle nylon-and-wool-blend-bouclé yarn, was $3.95 a 50-g. skein, now $2.75; Aran wool-tweed yarn, was $2.95 a 50-g. skein, now $1.95; Arwetta wool-and-acrylic-blend yarn, was $3.75 a 50-g. skein, now $2.50. M.C., V., checks accepted. All sales final. *Zamart, Inc., 11 West 37th St. (869-7606); Mon.–Fri. 10 a.m.–6:30 p.m. and Sat. till 5:30 p.m.; through 8/31.* ▬

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A Complete Entertainment Guide for the Week Beginning Aug. 21.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

1. **FILM FORUM**—Watts St. at Ave. of the Americas. 431-1590. #1—Opening Aug. 21: *The Flaxfield.* #2—Thru Aug. 22: *Signals Through the Flames.*

3. **ESSEX**—Grand St. nr. Essex. 982-4455. *The Return of the Living Dead; Beat Street.*

4. **BLEECKER STREET CINEMAS**—At La Guardia Pl. 674-2560. #1—Thru Aug. 24: *Almonds and Raisins: The History of the Yiddish Cinema.* Beg. Aug. 25: Janus Film Festival. Aug. 25: *Metropolis; Things to Come; A Trip to the Moon.* Aug. 26: *The Virgin and the Gypsy; The Servant.* Aug. 27: *Red Desert; L'Avventura.* #2—Thru Aug. 22: *Desperately Seeking Susan.* Beg. Aug. 23: Dewar's Village Jazz Festival. Aug. 23: *Cats Go Scat; After Hours; Daybreak Express; On the Road With Duke Ellington.* Aug. 24: *About Tap; No Maps on My Taps; Jazz Hoofer; Tap Dancin'; Blues Like Showers of Rain; The Blues According to Lightnin' Hopkins; Chicago Blues.* Aug. 25: *About Tap; No Maps on My Taps; Jazz Hoofer; Tap Dancin'; Talmage Farlow; Mingus.* Aug. 26: *Passing It On; Anything for Jazz; Jazz Is My Native Language.* Aug. 27: *The New Music; Steve Lacy: Lift the Bandstand.*

5. **WAVERLY**—Ave. of the Americas at W. 3rd St. 929-8037. #1—*Fright Night.* #2—*Volunteers.*

6. **8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. Thru Aug. 22: *Weird Science.*

7. **ART**—8th St. E. of University Pl. 473-7014. *National Lampoon's European Vacation.*

8. **THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. Aug. 21: *High Noon; The Man Who Shot Liberty Valance.* Aug. 22: *Dance, Fools, Dance; Chained.* Aug. 23–24: *The Thin Man Goes Home; Shadow of the Thin Man.* Aug. 25: *The Phantom of Liberty; The Discreet Charm of the Bourgeoisie.* Aug. 26: *Amarcord; The Clowns.* Aug. 27: *Red River; Shane.*

9. **ST. MARKS CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Thru Aug. 22: *Witness; King David.*

11. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. Aug. 21–22: *Blow-Up; The Passenger.* Aug. 23–24: *Monty Python and the Holy Grail; Gimme Shelter.* Aug. 25: *The Sorrow and the Pity.* Aug. 26–27: *Walkabout; Breaker Morant.*

12. **RKO GREENWICH PLAYHOUSE**—Greenwich Ave. at 12th St. 929-3350. #1—*Mad Max Beyond Thunderdome.* #2—*Prizzi's Honor.*

13. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1—*The Return of the Living Dead.* #2—*The Coca-Cola Kid.* #3—*The Shooting Party.* #4—*The Home and the World.*

14th-41st Streets

20. **23RD STREET WEST TRIPLEX**—Bet. Eighth and Ninth Aves. 989-0060. #1—*Real Genius.* #2—*The Bride.* #3—*Silverado.*

21. **GRAMERCY**—23rd St. nr. Lexington Ave. 475-1660. *Key Exchange.*

22. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. *Cocoon.*

23. **MURRAY HILL**—34th St. nr. Third Ave. 685-7652. *Pee-wee's Big Adventure.*

24. **34TH STREET EAST**—Nr. Second Ave. 683-0255. *Real Genius.*

25. **LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—*Back to the Future.* #2—*Summer Rental.* #3—*Year of the Dragon.*

42nd-60th Streets

30. **RKO NATIONAL TWIN**—B'way nr. 44th St. 869-0950. #1—*The Bride.* #2—*Pee-wee's Big Adventure.*

31. **LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. *Year of the Dragon.*

32. **CRITERION CENTER**—B'way nr. 45th St. 354-0900. #1—*National Lampoon's European Vacation.* #2—*Cocoon.* #3—*Rambo: First Blood Part II.* #4—*E.T., the Extra-Terrestrial.* #5—*Streetwise.* #6—*Weird Science.*

33. **LOEWS STATE**—B'way nr. 45th St. 575-5060. #1—*Back to the Future.* #2—Thru Aug. 22: *Summer Rental.* Opening Aug. 23: *Teen Wolf.*

34. **EMBASSY 1**—B'way nr. 46th St. 757-2408. Thru Aug. 22: *My Science Project.* Beg. Aug. 23: *Silverado.*

35. **MOVIELAND**—B'way nr. 47th St. 757-8320. *The Return of the Living Dead.*

36. **RKO WARNER TWIN**—B'way nr. 47th St. 315-8425. #1—*Real Genius.* #2—*Mad Max Beyond Thunderdome.*

37. **EMBASSY 2**—B'way nr. 47th St. 730-7262. *Prizzi's Honor.* **EMBASSY 3**—*The Emerald Forest.* **EMBASSY 4**—*St. Elmo's Fire.*

38. **HOLLYWOOD TWIN CINEMA**—Eighth Ave. nr. 47th St. 246-0717. #1—Aug. 21–22: *The Compleat Beatles; Yellow Submarine.* Aug. 23–24: *Alien; Blade Runner.* Aug. 25–26: *The Devils; Marat/Sade.* Aug. 27–28: *The War Lord; El Cid.* #2—Aug. 21–22: *The Women; Dinner at Eight.* Aug. 23–24: *To Catch a Thief; North by Northwest.* Aug. 25: *The Adventures of Buckeroo Banzai; Flash Gordon.* Aug. 26–27: *The Cincinnati Kid; The Hustler.*

39. **UNITED ARTISTS TWIN**—B'way nr. 49th St. 247-1633. #1—*Fright Night.* #2—*Volunteers.*

40. **EMBASSY 49TH STREET**—Nr. Seventh Ave. 757-7003. *Beverly Hills Cop.*

41. **GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. *Sesame Street Presents: Follow That Bird.*

42. **RADIO CITY MUSIC HALL**—Ave. of the Americas at 50th St. 757-3100. Thru Aug. 29: *The Black Cauldron;* "The Magical World of Disney": live stage show.

43. **ZIEGFELD**—54th St. nr. Ave. of the Americas. 765-7600. *Silverado.*

44. **EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. Thru Aug. 22: *Rambo: First Blood Part II.* Opening Aug. 23: *Warning Sign.*

45. **SUTTON**—57th St. nr. Third Ave. 759-1411. *Key Exchange.*

46. **FESTIVAL**—57th St. nr. Fifth Ave. 757-2715. Almi Classics Film Festival. Aug. 21–22: *Cousin, Cousine; Madame Rosa.* Aug. 23–24: *The Man Who Fell to Earth.* Aug. 25–27: *Stolen Kisses; The Man Who Loved Women* (1977).

47. **57TH STREET PLAYHOUSE**—W. of Ave. of the Americas. 581-7360. *Animals Are Beautiful People.*

48. **CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. Thru Aug. 24: Janus Film Festival: Slapstick. Aug. 21: *The Kid; A Dog's Life; Soldier Arms; The Pilgrim.* Aug. 22: *The General; Steamboat Bill, Jr.; One Week.* Aug. 23–24: *Hot Water; Safety Last; The Freshman.* Beg. Aug. 25: Rediscovering World Cinema. Aug. 25: Apu Trilogy: *Pather Panchali; Aparajito; The World of Apu.* Aug. 26: *Mr. Hulot's Holiday; Playtime.* Aug. 27: *Cries and Whispers; Autumn Sonata.*

49. **GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. *Cocoon.*

50. **PLAZA**—58th St. nr. Madison Ave. 355-3320. *Insignificance.*

51. **PARIS**—58th St. W. of Fifth Ave. 688-2013. *Dance With a Stranger.*

52. **D. W. GRIFFITH**—59th St. nr. Second Ave. 759-4630. *Fright Night.*

53. **MANHATTAN**—59th St. bet. Second and Third Aves. 935-6420. #1—*National Lampoon's European Vacation.* #2—*The Return of the Living Dead.*

54. **BARONET**—Third Ave. nr. 59th St. 355-1663. *The Bride.* **CORONET**—*Silverado.*

55. **CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. *Prizzi's Honor.*

56. **CINEMA I**—Third Ave. nr. 60th St. 753-6022. *Kiss of the Spider Woman.* **CINEMA II**—753-0774. *The Emerald Forest.*

61st Street and Above
East Side

60. **UA GEMINI TWIN**—Second Ave. nr. 64th St. 832-1670. #1—*Volunteers.* #2—832-2720. *Real Genius.*

61. **BEEKMAN**—Second Ave. nr. 65th St. 737-2622. *American Flyers.*

62. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—*Back to the Future.* #2—*Weird Science.*

63. **68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. *The Gods Must Be Crazy.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Pee-wee's Big Adventure.*

65. UA EAST—First Ave. at 85th St. 249-5100. *Volunteers.*

66. LOEWS ORPHEUM—86th St. nr. Third Ave. 289-4607. #1—*Year of the Dragon.* #2—Thru Aug. 22: *Summer Rental.* Opening Aug. 23: *Teen Wolf.*

67. 86TH STREET EAST—Nr. Third Ave. 249-1144. *Fright Night.*

68. RKO 86TH STREET TWIN—Nr. Lexington Ave. 289-8900. #1—Thru Aug. 22: *My Science Project.* Opening Aug. 23: *Warning Sign.* #2—*National Lampoon's European Vacation.*

61st Street and Above
West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Wetherby.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—Thru Aug. 22: *Dim Sum: A Little Bit of Heart.* Opening Aug. 23: *Detective.* #2—*Péril.* #3—Thru Aug. 22: *Amadeus.* Beg. Aug. 23: *Dim Sum: A Little Bit of Heart.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—Thru Aug. 22: *Prizzi's Honor.* Opening Aug. 23: *Crossover Dreams.* #2—Thru Aug. 22: *The Emerald Forest.* Beg. Aug. 23: *Prizzi's Honor.*

83. REGENCY—B'way nr. 67th St. 724-3700. The Films of Humphrey Bogart. Aug. 21: *The Big Shot; Invisible Stripes.* Aug. 22–24: *Key Largo; Dark Passage.* Aug. 25–26: *Dead End; The Desperate Hours.* Aug. 27–28: *Kid Galahad; The Harder They Fall.*

84. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—*La Chèvre.* #2—Thru Aug. 25: *Les Compères.* Opening Aug. 26: *My Other Husband.*

85. LOEWS 84TH STREET SIX—On B'way. 877-3600. #1—*Key Exchange.* #2—*Cocoon.* #3—*Year of the Dragon.* #4—*Back to the Future.* #5—Thru Aug. 22: *Pee-wee's Big Adventure.* Opening Aug. 23: *Teen Wolf.* #6—*Summer Rental.*

86. THALIA—95th St. W. of B'way. 222-3370. Aug. 21: *Plan 9 From Outerspace; Earth vs. the Flying Saucers.* Aug. 22: The Gordimer Stories Part II: *Good Climate, Friendly Inhabitants; Praise; Six Feet of the Country.* Aug. 23: *Ms. 45; Street Love.* Aug. 24: *Padre Padrone; Allonsanfan.* Aug. 25: *Andrei Rublev.* Aug. 26: Chuck Jones II. Aug. 27: *Out of the Blue; Corrupt.*

87. METRO CINEMA—B'way nr. 99th St. 222-1200. *Volunteers.*

88. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—*Year of the Dragon.* #2—*The Bride.* #3—*The Return of the Living Dead.* #4—Thru Aug. 22: *Fright Night.* Opening Aug. 23: *Teen Wolf.*

89. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*Fright Night.* #2—*My Science Project; Day of the Dead.*

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 496-0900. Naturemax Theater: *The Dream Is Alive:* Hourly on the half hour, daily 10:30 a.m.–3:30, Wed., Fri.–Sun. to 4:30: adm. $3; senior citizens and children $1.50. Double features Fri.–Sat. at 6: *The Dream Is Alive* and *Living Planet;* 7:30: *The Dream Is Alive* and *To Fly:* adm. $4.50; senior citizens and children $3.

FILM SOCIETY OF LINCOLN CENTER—Alice Tully Hall, Lincoln Center. 362-1911. Adm. $5; 8 or more tickets $4 each; members $4/$3. Thru Aug. 25: Truffaut Plus: A retrospective of films by François Truffaut and works by other directors that were among Truffaut's favorites. (Films listed are by Truffaut unless otherwise noted.) Aug. 21 at 6:15: *Small Change* (France, 1976); 8:30: *Lola Montes* (1955) by Max Ophuls. Aug. 22 at 6:15: *The Man Who Loved Women* (France, 1977); 8:45: *Tristana* (Spain, 1970) by Luis Buñuel. Aug. 23 at 6:15: *The Green Room* (France, 1978); 8:30: *Baby Doll* (1957) by Elia Kazan. Aug. 24 at 2: *Love on the Run* (France, 1979); at 4: *The Golden Coach* (Italy, 1953) and *Direction of an Actor* by Jean Renoir; 6:30: *The Last Metro* (France, 1980); 9:15: *Close Encounters of the Third Kind* (1980) by Steven Spielberg. Aug. 25 at 2:30: *His Girl Friday* (1940) by Howard Hawks; 4:30: *Written on the Wind* (1957) by Douglas Sirk; 6:30: *The Woman Next Door* (France, 1981); at 9: *Confidentially Yours* (France, 1983).

FILMS CHARAS—350 E. 10th St., bet. Aves. B and C. 982-0627. Adm. $2; members $1. Aug. 27 at 8: *And the Ship Sails On* (Italy, 1984) by Federico Fellini.

FRENCH INSTITUTE—At Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. Aug. 21 at 12:30, 3:15, 6 & 8:45: *Entre Nous* (France, 1982) by Diane Kurys.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $8; members $6. Aug. 18–22: Filmmakers of the Hamptons Festival XVII; filmmakers present unless otherwise noted. Aug. 21 at 8:30: *Prelude to War* (1942), one of Frank Capra's *Why We Fight* films, introduced by film-unit member Ted Mills, and *A Crime to Fit the Punishment* (1982) by Barbara Moss and Stephen Mack. Aug. 22 at 8:30: *a3520 for Piano Solo* (1985) by Tony de Nonno, and *Old Enough* (1984) by Marisa Silver.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Free with museum adm. Jewish Humor on TV. Aug. 25 at 12:30, 1:30 & 2:30: *The Great Stand-ups* (1984).

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue., 12 noon–8, Wed.–Sat., 12 noon–5. Thru Sept. 26: Highlights From the Collection. Thru Sept. 26, Tue.–Sat. 12 noon–8: Discovery: Rare *Honeymooners.*

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Video: Thru Sept. 3: Spatial Relationships in Video. Films: Titus Theater 1: Thru Aug. 31: 1974–1984: An International Survey. Aug. 22 at 2:30: *Le Juge et l'Assassin* (France, 1975) by Bertrand Tavernier; at 6: *Le Milieu du Monde* (France, 1974) by Alain Tanner. Aug. 23 at 2:30: *L'Argent* (France, 1983) by Robert Bresson; at 6: *Sauve Qui Peut/La Vie* (France, 1980) by Jean-Luc Godard. Aug. 24 at 2: (See Aug. 22 at 6); at 5: *Im Lauf der Zeit* (West Germany, 1976) by Wim Wenders. Aug. 25 at 2: (See Aug. 23 at 6); at 5: *Die Marquise von O . . .* (France/West Germany, 1976) by Eric Rohmer. Aug. 26 at 2:30: (See Aug. 24 at 5); at 6: *Angst Essen Seele Auf* (West Germany, 1974) by Rainer Werner Fassbinder. Aug. 27 at 2:30: (See Aug. 25 at 5); at 6: *L'Histoire d'Adèle H.* (France, 1975) by François Truffaut. Titus Theater 2 is closed for the month of August.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. Aug. 21 at 8 & 9:45 (special $2 adm. for members): *Wild Strawberries* (Sweden, 1957) by Ingmar Bergman. Aug. 22 at 8 & 9:45: *The Times of Harvey Milk* (1984) by Richard Epstein and Richard Schmiechen. Aug. 23–24 at 8 & 10:15, Aug. 25 at 8 & 10: *Rembetiko* (Greece, 1984) by Costas Ferris. Aug. 26 at 8: *Once Upon a Time in the West* (Italy, 1969) by Sergio Leone, with Henry Fonda, Jason Robards, and Charles Bronson. Aug. 27 at 8 & 10: *The Terminator* (1984) by James Cameron, with Arnold Schwarzenegger.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Free. Aug. 23 at 2: *Landscape as Painting,* and *John Marin.*

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Tue.–Sun. at 6, 8 & 10, Fri.–Sun. at 4: *Bar Esperanza* (Brazil, 1984) by Hugo Carvana. Free: Fri.–Sun. at 2: *The Animals Film* (1981) by Victor Schonfeld and Myriam Alaux.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. 718-592-5555. Free with museum adm. Aug. 24 at 2: *The Man in the White Suit* (Great Britain, 1952) by Alexander Mackendrick, with Alec Guinness.

Bronx

100. ALLERTON—Allerton Ave. nr. Cruger. 547-2444. #1—*The Return of the Living Dead.* #2—*Volunteers.* #3—*Back to the Future.* #4—*Sesame Street Presents: Follow That Bird.*

101. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. *Volunteers.*

102. CIRCLE—Westchester Ave. at E. 177th St. 863-2100. #1—*Real Genius.* #2—*The Bride.* #3—*The Return of the Living Dead.*

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Year of the Dragon.* #2—*Summer Rental.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*Year of the Dragon.* #2—*The Bride.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Volunteers.* #2—*The Bride.* #3—*The Return of the Living Dead.* #4—Thru Aug. 22: *Pee-wee's Big Adventure.* Beg. Aug. 23: *The Protector.*

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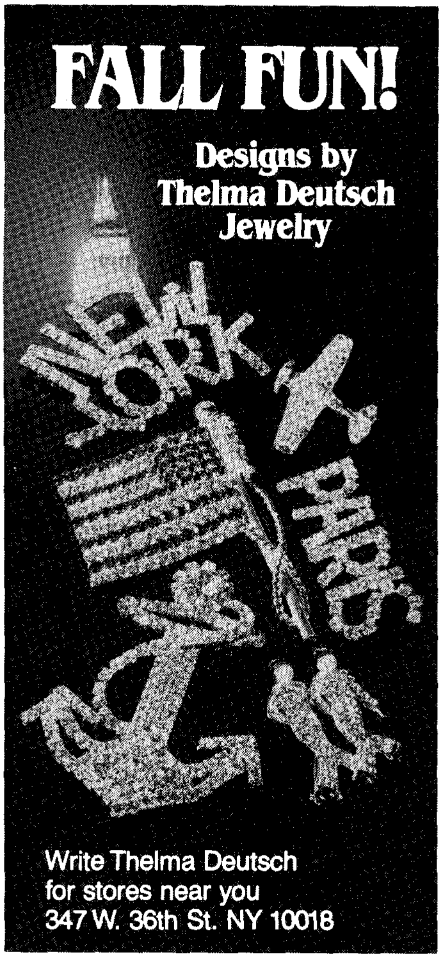

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108. LOEWS AMERICAN—East Ave. at Metropolitan. 828-3322. #1—Thru Aug. 22: *Weird Science.* Beg. Aug. 23: *The Protector.* #2—Thru Aug. 22: *Summer Rental.* Beg. Aug. 23: *Teen Wolf.*

111. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Fright Night; Sesame Street Presents: Follow That Bird.* #2—*Year of the Dragon.* #3—*Volunteers.* #4—*Back to the Future.*

112. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—*National Lampoon's European Vacation.* #2—*Fright Night.* #3—*Real Genius; Sesame Street Presents: Follow That Bird.* #4—*The Bride.*

113. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—Thru Aug. 22: *Pee-wee's Big Adventure.* Beg. Aug. 23: *The Protector.* #2—*The Return of the Living Dead.* #3—Thru Aug. 22: *My Science Project; Rambo: First Blood Part II.*

114. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*National Lampoon's European Vacation.* #2—*Back to the Future.* #3—*Pee-wee's Big Adventure.* #4—*The Bride.* #5—*The Return of the Living Dead.* #6—*Fright Night.* #7—*Year of the Dragon.* #8—*Volunteers.* #9—*Sesame Street Presents: Follow That Bird.* #10—*Weird Science.* #11—*Summer Rental.*

Brooklyn

(Area Code 718)

200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—Thru Aug. 22: *Fright Night.* Beg. Aug. 23: *Teen Wolf.* #2—*Volunteers.*

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Year of the Dragon.* #2—*Back to the Future.* #3—*The Return of the Living Dead.* #4—*Summer Rental.* #5—Thru Aug. 22: *Pee-wee's Big Adventure.* Beg. Aug. 23: *The Protector.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—*Volunteers.* #2—*The Return of the Living Dead.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—Thru Aug. 22: *Summer Rental.* Beg. Aug. 23: *Teen Wolf.* #2—*Year of the Dragon.* #3—*Back to the Future.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—Thru Aug. 22: *Fright Night.* Beg. Aug. 23: *Warning Sign.* #2—*The Bride.* #3—*Volunteers.* #4—Thru Aug. 22: *Pee-wee's Big Adventure.* Beg. Aug. 23: *The Protector.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*The Return of the Living Dead.* #2—*Volunteers.* #3—*Back to the Future.* #4—*Year of the Dragon.* #5—*Summer Rental.* #6—Thru Aug. 22: *Pee-wee's Big Adventure.* Beg. Aug. 23: *Teen Wolf.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange. 596-7070. #1—*The Gods Must Be Crazy.* #2—*Volunteers.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*The Return of the Living Dead.* #2—*Volunteers.* #3—*Fright Night; Sesame Street Presents: Follow That Bird.*

209. COBBLE HILL—TWIN—Court St. at Butler. 596-9113. #1—Thru Aug. 22: *Silverado.* #2—*Cocoon; Sesame Street Presents: Follow That Bird.*

210. DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton. 624-3591. #1—*The Return of the Living Dead.* #2—Thru Aug. 22: *Fright Night.* Beg. Aug. 23: *The Protector.*

211. DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay. 875-4024. #1—Thru Aug. 22: *Weird Science.* Beg. Aug. 23: *Teen Wolf.* #2—*Summer Rental.* #3—*Year of the Dragon.* #4—*Back to the Future.*

212. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*The Return of the Living Dead.* #2—*Fright Night.* #3—*My Science Project.* #4—*Back to the Future.*

213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Summer Rental.* #2—*Back to the Future.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Volunteers.* #2—*Weird Science.* #3—*Pee-wee's Big Adventure.* #4—*Year of the Dragon.*

215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Aug. 22: *Fright Night.* Beg. Aug. 23: *Back to the Future.* #2—Thru Aug. 22: *Sesame Street Presents: Follow That Bird.*

216. MIDWOOD—AVENUE U—At E. 16th St. 336-1234. #1—*Rambo: First Blood Part II.* #2—Thru Aug. 22: *The Goonies.* Beg. Aug. 23: *Prizzi's Honor.*

217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*The Bride.* #2—*Real Genius.* #3—*National Lampoon's European Vacation.* #4—*Fright Night.* #5—*Cocoon.*

218. MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. *My Science Project.*

219. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*The Bride.* #2—*Back to the Future.*

220. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—Thru Aug. 22: *Fright Night.* Beg. Aug. 23: *Ghostbusters.* #2—*Year of the Dragon.* #3—Thru Aug. 22: *Back to the Future.* Beg. Aug. 23: *The Protector.* #4—*The Bride.* #5—*Pee-wee's Big Adventure; Sesame Street Presents: Follow That Bird.*

221. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—Thru Aug. 22: *The Return of the Living Dead; The Amityville Horror.* Beg. Aug. 23: *The Protector; Police Academy 2.* #2—*Volunteers; Berry Gordy's the Last Dragon.*

Queens

(Area Code 718)

300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—Thru Aug. 22: *Pee-wee's Big Adventure.* Beg. Aug. 23: *The Protector.* #2—*The Return of the Living Dead.* #3—*Fright Night.* #4—*National Lampoon's European Vacation.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—Thru Aug. 22: *Pee-wee's Big Adventure.* Beg. Aug. 23: *The Protector.* #2—*Year of the Dragon.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Back to the Future.* #2—*Volunteers.* #3—*The Bride.* #4—*Cocoon.*

303. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. Thru Aug. 22: *The Goonies; Police Academy.* Beg. Aug. 23: *E.T., the Extra-Terrestrial.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Back to the Future.* #2—*Cocoon.* #3—Thru Aug. 22: *Real Genius.* Beg. Aug. 23: *Warning Sign.* #4—*The Gods Must Be Crazy.* #5—*The Return of the Living Dead.* #6—Thru Aug. 22: *Prizzi's Honor.* Beg. Aug. 23: *Teen Wolf.* #7—Thru Aug. 22: *Weird Science; Sesame Street Presents: Follow That Bird.* Beg. Aug. 23: *The Protector.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Year of the Dragon.* #2—*Back to the Future.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Fright Night.* #2—*The Bride.* #3—*The Return of the Living Dead.* #4—*Silverado; Sesame Street Presents: Follow That Bird.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Year of the Dragon.* #2—The Bride. #3—*Back to the Future.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*Pee-wee's Big Adventure.* #2—*Summer Rental.* #3—*Volunteers.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Fright Night.* #2—Program unavailable. #3—Thru Aug. 22: *Real Genius; My Science Project.* Beg. Aug. 23: *Warning Sign.* #4—Thru Aug. 22: *National Lampoon's European Vacation.* Beg. Aug. 23: *Ghostbusters.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Year of the Dragon.* #2—*Back to the Future.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—*The Gods Must Be Crazy.* #2—Thru Aug. 22: *The Emerald Forest.* Beg. Aug. 23: *Prizzi's Honor.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—Thru Aug. 22: *Fright Night.* Beg. Aug. 23: *Ghostbusters.* #2—*The Bride.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. Thru Aug. 22: *Summer Rental.* Beg. Aug. 23: *Teen Wolf.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—Thru Aug. 22: *National Lampoon's European Vacation.* Beg. Aug. 23: *The*

Protector. #2—Thru Aug. 22: *Pee-wee's Big Adventure.* #3—*Cocoon.* #4—*Volunteers.*

316. **FRESH MEADOWS—CINEMA CITY**—Horace Harding Expwy. at 183rd St. 357-9100. #1—*Fright Night.* #2—*The Bride.* #3—*Real Genius; Sesame Street Presents: Follow That Bird.* #4—*The Return of the Living Dead.* #5—*Back to the Future.*

317. **FRESH MEADOWS—RKO MEADOWS**—Horace Harding Blvd. at 190th St. 454-6800. #1—*Summer Rental.* #2—*Volunteers.*

318. **JACKSON HEIGHTS—BOULEVARD**—Northern Blvd. at 83rd St. 335-0170. #1—*The Return of the Living Dead.* #2—*Summer Rental.* #3—*Back to the Future.*

319. **JACKSON HEIGHTS—COLONY**—82nd St. nr. Roosevelt Ave. 478-6777. #1—*Volunteers.* #2—*The Bride.*

320. **JACKSON HEIGHTS—JACKSON**—82nd St. at Roosevelt Ave. 335-0242. #1—Thru Aug. 22: *Fright Night.* #2—Thru Aug. 22: *Real Genius.* Beg. Aug. 23: *The Protector.* #3—*Pee-wee's Big Adventure; Sesame Street Presents: Follow That Bird.*

322. **KEW GARDENS HILLS—MAIN STREET**—Nr. 72nd Dr. 268-3636. #1—*The Goonies.* #2—Thru Aug. 22: *E.T., the Extra-Terrestrial.* Beg. Aug. 23: *Prizzi's Honor.*

324. **OZONE PARK—CROSSBAY**—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—Thru Aug. 22: *Pee-wee's Big Adventure.* Beg. Aug. 23: *The Protector.* #2—Thru Aug. 22: *Fright Night.* Beg. Aug. 23: *Warning Sign.*

325. **REGO PARK—DRAKE**—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Aug. 22: *The Goonies.*

326. **REGO PARK—LOEWS LEFRAK CITY**—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Weird Science.* #2—*The Goonies.* #3—*The Emerald Forest.*

328. **ROCKAWAY PARK—SURFSIDE**—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*The Return of the Living Dead.* #2—*Cocoon.*

329. **SUNNYSIDE—CENTER**—Queens Blvd. nr. 43rd St. 784-3050. #1—*Year of the Dragon.* #2—*Back to the Future.*

330. **WHITESTONE—CROSS ISLAND**—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Back to the Future.* #2—*Summer Rental.*

Staten Island

(Area Code 718)

400. **ELTINGVILLE—AMBOY**—356-3800. #1—*Volunteers.* #2—*The Bride.*

401. **NEW DORP—HYLAN**—351-6601. #1—Thru Aug. 22: *Fright Night.* #2—*The Return of the Living Dead.*

402. **NEW DORP—LANE**—351-2110. Program unavailable.

403. **NEW DORP—RAE**—979-0444. #1—*Pee-wee's Big Adventure.* #2—*Real Genius.* #3—*Volunteers.*

404. **NEW DORP—RKO FOX PLAZA**—987-6800. #1—*Weird Science.* #2—*Year of the Dragon.*

405. **NEW SPRINGVILLE—ISLAND**—761-6666. #1—Thru Aug. 22: *National Lampoon's European Vacation.* Beg. Aug. 23: *The Protector.* #2—Thru Aug. 22: *Cocoon.* Beg. Aug. 23: *Warning Sign.*

406. **NEW SPRINGVILLE—RKO RICHMOND**—761-3103. *Back to the Future.*

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN—GRAND AVENUE**—223-2323. #1—*The Return of the Living Dead.* #2—*Fright Night.*

501. **BALDWIN—RKO**—223-9230. *Real Genius.*

502. **BELLEROSE—RKO**—775-1351. Aug. 21-27: *The Man With One Red Shoe.*

504. **BELLMORE—THE MOVIES**—783-7200. Thru Aug. 22: *The Goonies.* Beg. Aug. 23: *Rambo: First Blood Part II.*

506. **EAST MEADOW—FLICK**—794-8008. #1—*The Gods Must Be Crazy.* #2—*National Lampoon's European Vacation.*

507. **EAST MEADOW—MEADOWBROOK**—731-2423. #1—*Pee-wee's Big Adventure.* #2—*The Re-*

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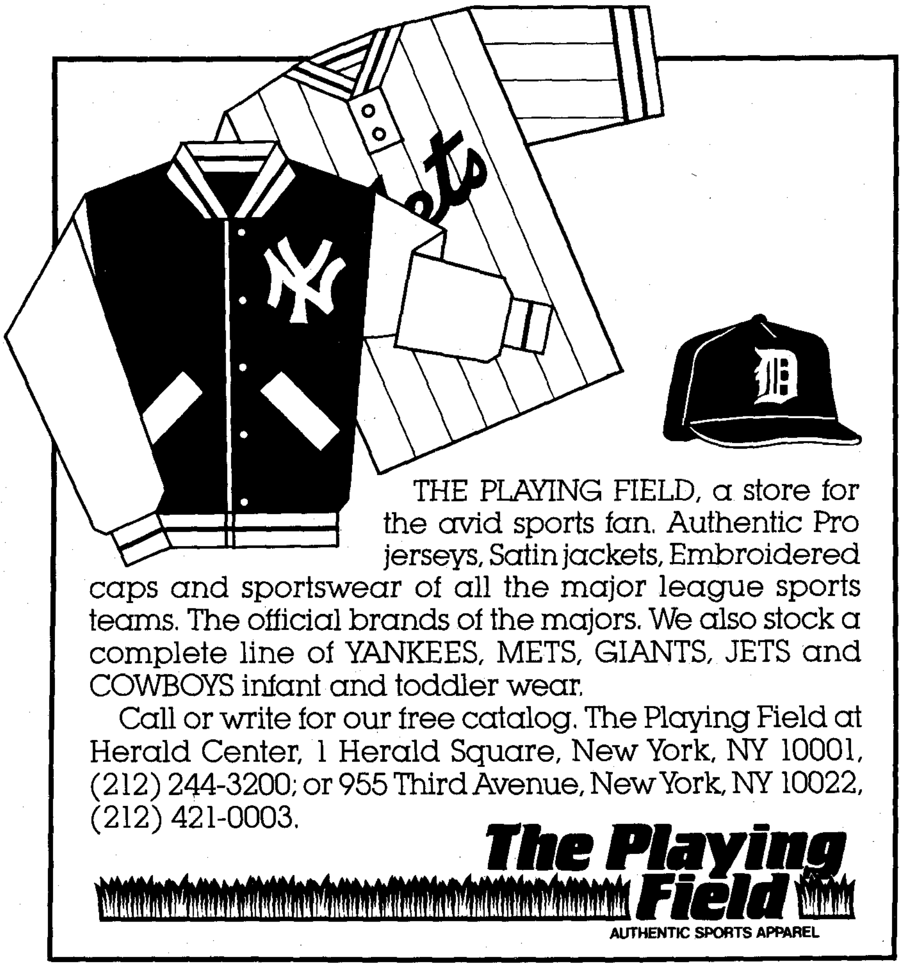
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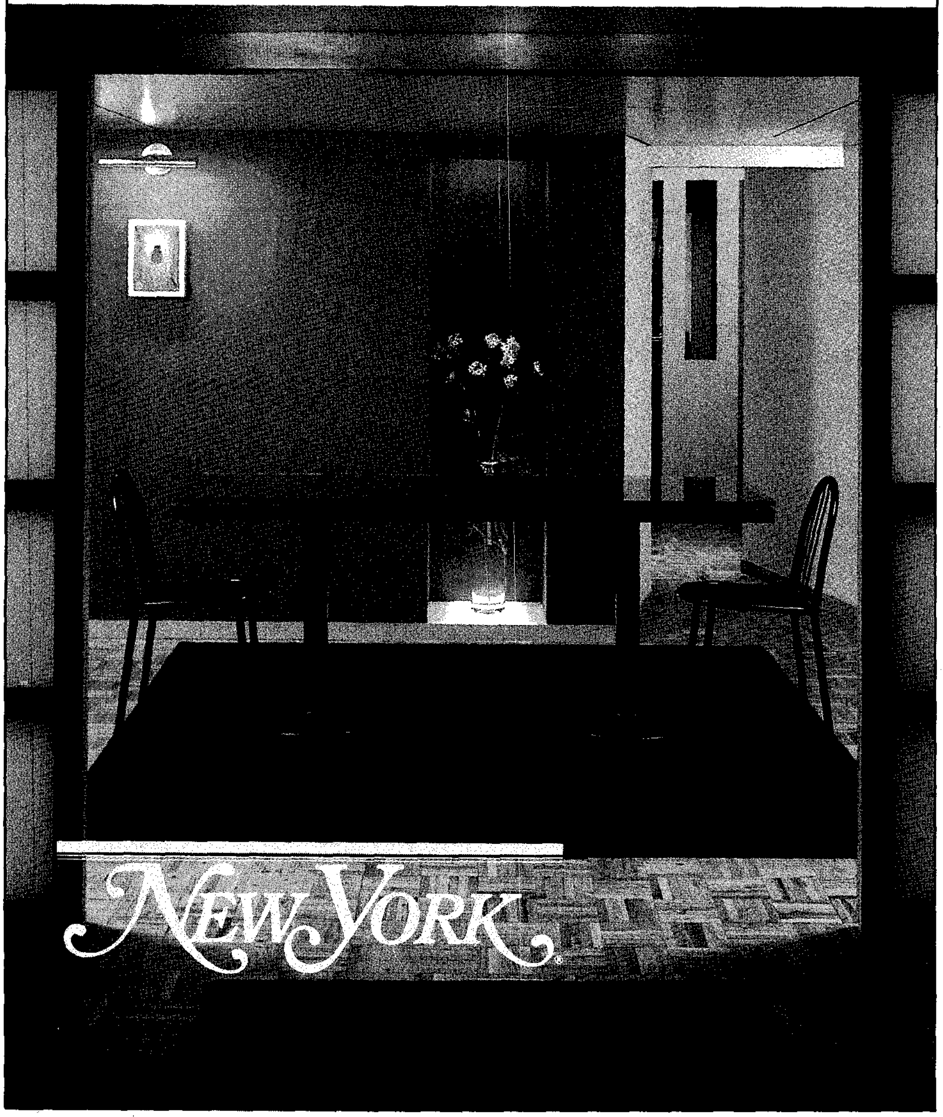

turn of the Living Dead.* #3—Thru Aug. 22: *Fright Night.* Beg. Aug. 23: *Ghostbusters.* #4—*Cocoon.*

509. **FLORAL PARK—RKO FLORAL**—352-2280. *National Lampoon's European Vacation.*

510. **FRANKLIN SQUARE—FRANKLIN**—775-3257. #1—*Back to the Future.* #2—*Year of the Dragon.* #3—*Volunteers.* #4—Thru Aug. 22: *Real Genius; Sesame Street Presents: Follow That Bird.* Beg. Aug. 23: *Warning Sign.*

511. **GARDEN CITY—RKO ROOSEVELT FIELD**—741-4007. #1—*Pee-wee's Big Adventure.* #2—*Summer Rental.* #3—*Year of the Dragon.*

512. **GARDEN CITY PARK—RKO PARK EAST**—741-8484. *The Bride.*

513. **GREAT NECK—SQUIRE**—466-2020. #1—*Cocoon.* #2—*Pee-wee's Big Adventure.* #3—*Volunteers.*

514. **HEWLETT—RKO**—791-6768. Aug. 21-27: *The Man With One Red Shoe.*

515. **HICKSVILLE—HICKSVILLE**—931-0749. #1—*The Return of the Living Dead.* #2—Thru Aug. 22: *Fright Night.* Beg. Aug. 23: *Ghostbusters.*

516. **HICKSVILLE—MID-PLAZA**—433-2400. #1—*Back to the Future.* #2—Thru Aug. 22: *National Lampoon's European Vacation.* Beg. Aug. 23: *The Protector.* #3—*Year of the Dragon.* #4—*The Bride.* #5—Thru Aug. 22: *Real Genius.* Beg. Aug. 23: *Teen Wolf.* #6—Thru Aug. 22: *Silverado.* Beg. Aug. 23: *Warning Sign.*

517. **LAWRENCE—RKO**—371-0203. #1—*National Lampoon's European Vacation.* #2—*The Bride.* #3—*Summer Rental.*

518. **LEVITTOWN—LEVITTOWN**—731-0516. #1—Thru Aug. 22: *Pale Rider; Day of the Dead.* Beg. Aug. 23: *Prizzi's Honor.* #2—*The Goonies.*

519. **LEVITTOWN—LOEWS NASSAU**—731-5400. #1—*Year of the Dragon.* #2—*Real Genius.* #3—*Summer Rental.* #4—*Back to the Future.* #5—Thru Aug. 22: *Rambo: First Blood Part II; Sesame Street Presents: Follow That Bird.* Beg. Aug. 23: *Teen Wolf.* #6—*Volunteers.*

520. **LONG BEACH—PARK AVENUE**—432-0576. *Silverado; My Science Project.*

521. **LYNBROOK—LYNBROOK**—593-1033. #1—*Volunteers.* #2—*The Return of the Living Dead.* #3—*Co-coon.* #4—Thru Aug. 22: *Fright Night.* Beg. Aug. 23: *Ghostbusters.*

522. **LYNBROOK—STUDIO ONE**—599-1444. *The Gods Must Be Crazy.*

523. **MALVERNE—TWIN**—599-6966. #1—Thru Aug. 22: *E.T., the Extra-Terrestrial.* Beg. Aug. 23: *Prizzi's Honor.* #2—*The Goonies.*

524. **MANHASSET—MANHASSET**—627-7887. #1—Thru Aug. 22: *Fright Night.* Beg. Aug. 23: *Warning Sign.* #2—*Prizzi's Honor.* #3—Thru Aug. 22: *Real Genius.* Beg. Aug. 23: *Ghostbusters.*

525. **MANHASSET—RKO CINEMA**—627-1300. *Summer Rental.*

526. **MASSAPEQUA—PEQUA**—799-6464. Thru Aug. 22: *National Lampoon's European Vacation.* Beg. Aug. 23: *Teen Wolf.*

527. **MASSAPEQUA—THE MOVIES AT SUNRISE MALL**—795-2244. #1—*Volunteers.* #2—*Summer Rental.* #3—*Pee-wee's Big Adventure.* #4—*The Return of the Living Dead.* #5—Thru Aug. 22: *Weird Science.* Beg. Aug. 23: *Ghostbusters.* #6—*Back to the Future.* #7—*The Bride.* #8—Thru Aug. 22: *Real Genius.* Beg. Aug. 23: *Warning Sign.* #9—Thru Aug. 22: *Fright Night.* Beg. Aug. 23: *The Protector.*

528. **MERRICK—MALL**—623-4114. Thru Aug. 22: *The Goonies.* Beg. Aug. 23: *Weird Science.*

529. **MERRICK—TWIN**—546-1270. #1—*Year of the Dragon.* #2—*Back to the Future.*

530. **NEW HYDE PARK—HERRICKS**—747-0555. #1—*The Return of the Living Dead.* #2—Thru Aug. 22: *Prizzi's Honor.* Beg. Aug. 23: *Ghostbusters.*

531. **OCEANSIDE—OCEANSIDE**—536-7565. #1—Thru Aug. 22: *Rambo: First Blood Part II.* #2—Thru Aug. 22: *Prizzi's Honor.*

532. **OLD BETHPAGE—CINE CAPRI**—752-1610. *St. Elmo's Fire.*

533. **PLAINVIEW—OLD COUNTRY**—931-4242. #1—*The Bride.* #2—*The Return of the Living Dead.*

534. **PLAINVIEW—RKO MORTON VILLAGE**—938-2323. *The Emerald Forest.*

535. **PLAINVIEW—RKO TWIN**—931-1333. #1—*Summer Rental.* #2—*Weird Science.*

536. **PORT WASHINGTON—MOVIES**—944-6200. #1—*The Return of the Living Dead.* #2—*The Gods Must Be Crazy.* #3—*Back to the Future.*

538. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Back to the Future.*

539. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*Year of the Dragon.* #2—*Pee-wee's Big Adventure.*

540. ROSLYN—ROSLYN—621-8488. #1—*Year of the Dragon.* #2—*The Bride.*

541. SYOSSET—SYOSSET—921-5810. #1—*Volunteers.* #2—*The Black Cauldron.* #3—*Cocoon.*

542. SYOSSET—UA CINEMA 150—364-0700. *Pee-wee's Big Adventure.*

543. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*Rambo: First Blood Part II.* #2—*Real Genius.* #3—*Cocoon.*

544. VALLEY STREAM—SUNRISE—825-5700. #1—*National Lampoon's European Vacation.* #2—*Back to the Future.* #3—*Sesame Street Presents: Follow That Bird.* #4—*Mad Max Beyond Thunderdome.* #5—*Pee-wee's Big Adventure.* #6—*Year of the Dragon.* #7—*The Return of the Living Dead.* #8—*Summer Rental.* #9—*The Bride.* #10—*Fright Night.* #11—*Weird Science.* #12—*Volunteers.* #13—*The Black Cauldron.* #14—*Silverado.*

545. WANTAGH—RKO—781-6969. *Cocoon.*

546. WESTBURY—DRIVE-IN—334-3400. #1—*The Return of the Living Dead.* #2—*Back to the Future.* #3—Thru Aug. 22: *Fright Night.* Beg. Aug. 23: *The Protector.*

547. WESTBURY—WESTBURY—333-1911. #1—*Prizzi's Honor.* #2—*The Emerald Forest.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—Thru Aug. 22: *Fright Night; The Black Cauldron.* Beg. Aug. 23: *The Protector.* #2—*Cocoon.* #3—*The Return of the Living Dead.*

601. BABYLON—RKO—669-0700. #1—*My Science Project; Silverado.* #2—*The Bride.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Back to the Future.* #2—*Weird Science.* #3—*Summer Rental.*

603. BAY SHORE—CINEMA—665-1722. *Volunteers.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Year of the Dragon.* #2—Thru Aug. 22: *Pee-wee's Big Adventure.* Beg. Aug. 23: *The Protector.*

605. BAY SHORE—SUNRISE DRIVE-IN—665-1111. #1—*The Return of the Living Dead.* #2—Thru Aug. 22: *Summer Rental.* Beg. Aug. 23: *The Protector.*

606. BRENTWOOD—BRENTWOOD—273-3900. Thru Aug. 22: *The Goonies.* Beg. Aug. 23: *Rambo: First Blood Part II.*

607. CENTER MORICHES—CENTER—878-2100. Thru Aug. 22: *E.T., the Extra-Terrestrial.*

608. COMMACK—DRIVE-IN—499-2900. *The Return of the Living Dead.*

609. COMMACK—MULTIPLEX—462-6953. #1—*St. Elmo's Fire.* #2—*The Black Cauldron.* #3—*Real Genius.* #4—*Sesame Street Presents: Follow That Bird.* #5—*The Return of the Living Dead.* #6—*Back to the Future.* #7—*Year of the Dragon.* #8—*National Lampoon's European Vacation.* #9—*Pee-wee's Big Adventure.* #10—*Volunteers.* #11—*Summer Rental.* #12—*Fright Night.*

610. COMMACK—RKO—499-4545. #1—*Cocoon.* #2—*The Bride.*

611. CORAM—PINE—698-6442. #1—*Year of the Dragon.* #2—*Back to the Future.* #3—*Fright Night.* #4—*Volunteers.*

612. CORAM—THE MOVIES AT CORAM—732-6200. #1—*Year of the Dragon.* #2—*The Return of the Living Dead.* #3—*Back to the Future.* #4—*Volunteers.* #5—Thru Aug. 22: *Pee-wee's Big Adventure.* Beg. Aug. 23: *Warning Sign.* #6—Thru Aug. 22: *National Lampoon's European Vacation.* Beg. Aug. 23: *The Protector.* #7—*The Bride.* #8—*Summer Rental.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Volunteers.* #2—*The Return of the Living Dead.* #3—Thru Aug. 22: *Real Genius.* Beg. Aug. 23: *Warning Sign.* #4—*Cocoon.* #5—Thru Aug. 22: *National Lampoon's European Vacation.* Beg. Aug. 23: *The Protector.*

615. ELWOOD—ELWOOD—499-7800. #1—*Year of the Dragon.* #2—*Back to the Future.*

616. FARMINGVILLE—COLLEGE PLAZA—698-2200. #1—Thru Aug. 22: *Cocoon.* Beg. Aug. 23: *Teen Wolf.* #2—Thru Aug. 22: *Fright Night.* Beg. Aug. 23: *Ghostbusters.*

617. FIRE ISLAND—COMMUNITY—583-5184. Aug. 21-22: *Pale Rider.* Aug. 26-27: *Prizzi's Honor.*

618. GREENPORT—GREENPORT—477-0500. Thru Aug. 22: *Cocoon.* Beg. Aug. 23 (tent.): *Back to the Future.*

619. HUNTINGTON—RKO SHORE—421-5200. #1—*The Bride.* #2—*Year of the Dragon.* #3—*Real Genius; National Lampoon's European Vacation.* #4—*Summer Rental.*

620. HUNTINGTON—RKO WHITMAN—423-1300. *Back to the Future.*

621. HUNTINGTON—RKO YORK—421-3911. *Volunteers.*

622. ISLIP—ISLIP—581-5200. #1—*Back to the Future.* #2—*Volunteers.* #3—*The Bride.*

623. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *Cocoon.*

624. LAKE RONKONKOMA—LAKESIDE—981-7100. Thru Aug. 22: *The Goonies.*

625. LINDENHURST—LINDENHURST—888-5400. Thru Aug. 22: *The Goonies.* Beg. Aug. 23: *Rambo: First Blood Part II.*

626. MATTITUCK—MATTITUCK—298-4405. #1—*Back to the Future.* #2—*Pee-wee's Big Adventure; Sesame Street Presents: Follow That Bird.* #3—*Year of the Dragon.* #4—*The Bride.* #5—*Volunteers.*

627. MONTAUK—THE MOVIES—668-2393. Thru Aug. 22: *Silverado.*

628. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—265-8118. *The Bride.* **OUTDOOR—***Volunteers.*

629. NORTHPORT—NORTHPORT—261-8600. Thru Aug. 22: *The Goonies.* Beg. Aug. 23: *Rambo: First Blood Part II.*

630. OAKDALE—OAKDALE—589-8118. Thru Aug. 22: *The Goonies.* Beg. Aug. 23: *Rambo: First Blood Part II.*

631. PATCHOGUE—TRIPLEX—475-0601. #1—*Pee-wee's Big Adventure.* #2—*Volunteers.* #3—Thru Aug. 22: *Rambo: First Blood Part II; Sesame Street Presents: Follow That Bird.* Beg. Aug. 23: *The Protector.*

632. PATCHOGUE—RKO PLAZA—475-5225. #1—*The Bride.* #2—*Back to the Future.*

633. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—363-7200. *The Return of the Living Dead.* **OUTDOOR—**Thru Aug. 22: *National Lampoon's European Vacation.* Beg. Aug. 23: *Ghostbusters.*

634. PATCHOGUE—SUNWAVE—475-7766. #1—*Summer Rental.* #2—Thru Aug. 22: *Real Genius.* Beg. Aug. 23: *Warning Sign.*

635. PORT JEFFERSON—MINI EAST—928-6555. *The Bride.* **WEST—**Thru Aug. 22: *Pee-wee's Big Adventure.* Beg. Aug. 23: *The Protector.*

636. PORT JEFFERSON STATION—RKO BROOKHAVEN—473-1200. Aug. 21-27: *The Man With One Red Shoe.*

637. RIVERHEAD—SUFFOLK—727-3133. *Back to the Future.*

638. SAG HARBOR—SAG HARBOR—725-0010. Thru Aug. 22: *Goodbye New York.* Beg. Aug. 23: *Dangerous Moves.*

639. SAYVILLE—SAYVILLE—589-0232. #1—*Year of the Dragon.* #2—*Back to the Future.* #3—*The Bride.*

640. SHIRLEY—DRIVE-IN—281-5444. Thru Aug. 22: *Back to the Future.* Beg. Aug. 23: *Warning Sign.*

641. SHIRLEY—TWIN—281-4466. #1—Thru Aug. 22: *The Goonies.* Beg. Aug. 23: *Rambo: First Blood Part II.* #2—Thru Aug. 22: *Weird Science.*

642. SMITHTOWN—SMITHTOWN—265-1551. Thru Aug. 22: *Pee-wee's Big Adventure.* Beg. Aug. 23: *Warning Sign.*

643. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*Back to the Future.* #2—*Year of the Dragon.* #3—*Summer Rental.* #4—*The Bride.*

644. STONY BROOK—LOEWS—751-2300. #1—Thru Aug. 22: *Summer Rental.* Beg. Aug. 23: *Teen Wolf.* #2—*Year of the Dragon.* #3—*Back to the Future.*

645. WEST ISLIP—TWIN—669-2626. #1—Thru Aug. 22: *The Goonies.* Beg. Aug. 23 (tent.): *Ghostbusters.* #2—Thru Aug. 22: *E.T., the Extra-Terrestrial.* Beg. Aug. 23 (tent.): *Weird Science.*

646. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*Year of the Dragon.* #2—*Summer Rental.*

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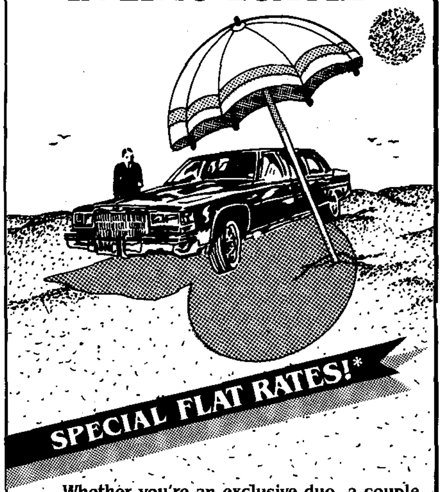
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701. BEDFORD VILLAGE—CINEMA 22—234-9577. *Summer Rental.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*Volunteers.* #2—*The Bride.* #3—Thru Aug. 22: *National Lampoon's European Vacation.* Beg. Aug. 23: *The Protector.*

703. GREENBURGH—CINEMA 100—946-4680. #1—*The Return of the Living Dead.* #2—*Volunteers.*

705. HARTSDALE—CINEMA—428-2200. #1—*The Bride.* #2—*National Lampoon's European Vacation.* #3—*Back to the Future.* #4—*Real Genius.* #5—*Summer Rental.*

706. LARCHMONT—PLAYHOUSE—834-3001. *The Bride.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*The Return of the Living Dead.* #2—*Volunteers.* #3—Thru Aug. 22: *Pee-wee's Big Adventure.* Beg. Aug. 23: *The Protector.* #4—Thru Aug. 22: *Cocoon.* Beg. Aug. 23: *Ghostbusters.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—*Volunteers.* #2—*The Bride.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru Aug. 22: *Weird Science.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*Back to the Future.* #2—*The Return of the Living Dead.* #3—*Fright Night.* #4—*The Bride.* #5—*My Science Project.* #6—*Pee-wee's Big Adventure.* #7—*Summer Rental.*

711. NEW ROCHELLE—TOWN—632-4000. *Year of the Dragon.*

712. OSSINING—ARCADIAN—941-5200. #1—*The Return of the Living Dead.* #2—*Volunteers.* #3—*Back to the Future.*

713. PEEKSKILL—BEACH—737-6262. #1—*Year of the Dragon.* #2—*Back to the Future.* #3—*Volunteers.* #4—*Cocoon.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*Summer Rental.* #2—*Fright Night; Sesame Street Presents: Follow That Bird.* #3—Thru Aug. 22: *Real Genius.* Beg. Aug. 23: *Warning Sign.* #4—*The Bride.*

715. PELHAM—PICTURE HOUSE—738-3160. Thru Aug. 22: *The Goonies.* Beg. Aug. 23: *Prizzi's Honor.*

716. PLEASANTVILLE—ROME—769-0720. #1—*Year of the Dragon.* #2—*Summer Rental.*

717. RYE—RYE RIDGE—939-8177. #1—*Year of the Dragon.* #2—Thru Aug. 22: *Summer Rental.*

718. SCARSDALE—FINE ARTS—723-6699. *The Gods Must Be Crazy.*

719. SCARSDALE—PLAZA—725-0078. Thru Aug. 22: *The Goonies.* Beg. Aug. 23: *Cocoon.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—Thru Aug. 22: *Pee-wee's Big Adventure.* Beg. Aug. 23: *The Protector.* #2—*Year of the Dragon.*

721. WHITE PLAINS—UA CINEMA—946-2820. Thru Aug. 22: *Fright Night.* Beg. Aug. 23: *Warning Sign.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—*Volunteers.* #2—*Year of the Dragon.* #3—Thru Aug. 22: *Prizzi's Honor.* Beg. Aug. 23: *Warning Sign.* #4—*Fright Night; Sesame Street Presents: Follow That Bird.*

723. YONKERS—MOVIELAND—793-0002. #1—*Back to the Future.* #2—*Summer Rental.* #3—*Pee-wee's Big Adventure.* #4—*Cocoon.*

724. YONKERS—PARK HILL—969-4477. #1—*Fright Night.* #2—*Volunteers.* #3—*The Return of the Living Dead.*

725. YORKTOWN HEIGHTS—TRIANGLE—245-7555. #1—*The Return of the Living Dead.* #2—*Pee-wee's Big Adventure.* #3—*Fright Night.*

Rockland County

750. BLAUVELT—NYACK DRIVE-IN—358-1844. Program unavailable.

751. MONSEY—ROCKLAND DRIVE-IN—356-4040. Thru Aug. 22: *The Return of the Living Dead.* Beg. Aug. 23: *Rambo: First Blood Part II.*

752. NANUET—MALL—623-6336. Program unavailable.

753. NANUET—ROUTE 59—623-3355. *The Bride.*

754. NANUET—RKO MOVIES—623-0211. #1—*Back to the Future.* #2—*National Lampoon's European Vacation.* #3—*Real Genius; Fright Night.* #4—*Volunteers.* #5—*Year of the Dragon.*

755. NEW CITY—TOWN—634-5100. #1—*Year of the Dragon.* #2—*Summer Rental.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—Thru Aug. 22: *Pee-wee's Big Adventure.* Beg. Aug. 23: *The Protector.* #2—Thru Aug. 22: *Fright Night; The Black Cauldron.* Beg. Aug. 23: *Warning Sign.*

757. NYACK—CINEMA EAST—358-6631. *Cocoon.*

758. ORANGEBURG—303 DRIVE-IN—359-2021. *The Bride; Dreamscape.*

759. PEARL RIVER—CENTRAL—735-2530. *Summer Rental.*

760. PEARL RIVER—PEARL RIVER—735-6500. *Year of the Dragon.*

761. SPRING VALLEY—CINEMA 45—352-1445. *The Gods Must Be Crazy.*

762. SPRING VALLEY—PIX—425-6902. #1—*The Bride.* #2—*Back to the Future.*

763. STONY POINT—9 W CINEMA—942-0303. Thru Aug. 22: *Real Genius.* Beg. Aug. 23: *Warning Sign.*

764. SUFFERN—LAFAYETTE—357-6030. *The Return of the Living Dead.*

765. WEST HAVERSTRAW—PLAZA—947-2220. *Back to the Future.*

Connecticut

(Area Code 203)
Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Back to the Future.* #2—*Weird Science.*

801. DANBURY—CINE—743-2200. #1—*Year of the Dragon.* #2—Thru Aug. 22: *Summer Rental.* Beg. Aug. 23: *Ghostbusters.* #3—Thru Aug. 22: *The Gods Must Be Crazy.* Beg. Aug. 23: *Warning Sign.*

802. DANBURY—CINEMA—748-2923. #1—*Volunteers.* #2—Thru Aug. 22: *Pee-wee's Big Adventure.* Beg. Aug. 23: *The Protector.*

803. DANBURY—PALACE—748-7496. #1—*The Bride.* #2—*The Return of the Living Dead.* #3—Thru Aug. 22: *Real Genius.* Beg. Aug. 23: *Teen Wolf.*

804. DARIEN—PLAYHOUSE—655-0100. *Back to the Future.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Back to the Future.* #2—*Volunteers.*

806. FAIRFIELD—COUNTY—334-1411. *Weird Science.*

807. GREENWICH—CINEMA—869-6030. #1—*Back to the Future.* #2—Thru Aug. 22: *E.T., the Extra-Terrestrial.* Beg. Aug. 23: *Rambo: First Blood Part II.*

808. GREENWICH—PLAZA—869-4030. #1—*Volunteers.* #2—Thru Aug. 22: *St. Elmo's Fire.* Beg. Aug. 23: *Warning Sign.* #3—*The Gods Must Be Crazy.*

809. NEW CANAAN—PLAYHOUSE—966-0600. *Volunteers.*

810. NORWALK—CINEMA—838-4504. #1—*The Bride.* #2—Thru Aug. 22: *The Return of the Living Dead.* Beg. Aug. 23: *The Protector.*

811. NORWALK—NORWALK—866-9202. Thru Aug. 22: *Fright Night.* Beg. Aug. 23: *Warning Sign.*

812. SOUTH NORWALK—SONO—866-9202. Aug. 21–22: *The Magic Flute; The Rocky Horror Picture Show.* Aug. 23–27: *Pumping Iron II: The Women.*

813. SPRINGDALE—STATE—325-0250. Thru Aug. 22: *Prizzi's Honor.* Beg. Aug. 23: *Ghostbusters.*

814. STAMFORD—AVON—324-9205. #1—Thru Aug. 22: *Fright Night.* Beg. Aug. 23: *The Protector.* #2—*The Return of the Living Dead.*

815. STAMFORD—CINEMA—324-3100. #1—*Year of the Dragon.* #2—*Pee-wee's Big Adventure.* #3—Thru Aug. 22: *Real Genius.* Beg. Aug. 23: *The Bride.*

816. STAMFORD—PARK PLACE—323-1600. #1—*Prizzi's Honor.* #2—Program unavailable.

817. STAMFORD—RIDGEWAY—323-5000. #1—Thru Aug. 22: *Summer Rental.* Beg. Aug. 23: *Teen Wolf.* #2—*Cocoon.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*Year of the Dragon.* #2—*National Lampoon's Europe-*

an *Vacation.* #3—Thru Aug. 22: *Fright Night.* Beg. Aug. 23: *The Bride.*

819. **WESTPORT—FINE ARTS**—227-3324. #1—*Pee-wee's Big Adventure.* #2—*Year of the Dragon.* #3—227-9619. *Back to the Future.* #4—226-6666. *The Gods Must Be Crazy.*

820. **WESTPORT—POST**—227-0500. Thru Aug. 22: *Cocoon.* Beg. Aug. 23: *Teen Wolf.*

821. **WILTON—CINEMA**—762-5678. *Volunteers.*

New Jersey

(Area Code 201)
Hudson County

900. **ARLINGTON—LINCOLN**—997-6873. #1—*Summer Rental.* #2—*Back to the Future.* #3—*The Bride.*

901. **HARRISON—WARNER**—482-8550. #1—Thru Aug. 22: *The Return of the Living Dead.* Beg. Aug. 23: *Ghostbusters.* #2—*Volunteers.*

902. **JERSEY CITY—HUDSON PLAZA**—433-1100. #1—*Volunteers.* #2—Thru Aug. 22: *National Lampoon's European Vacation; Sesame Street Presents: Follow That Bird.* Beg. Aug. 23: *Warning Sign.*

903. **JERSEY CITY—LOEWS**—653-4600. #1—*Year of the Dragon.* #2—Thru Aug. 22: *Summer Rental.* Beg. Aug. 23: *Teen Wolf.* #3—*Back to the Future.*

904. **JERSEY CITY—STATE**—653-5200. #1—*The Bride.* #2—Thru Aug. 22: *Fright Night.* #3—Thru Aug. 22: *Pee-wee's Big Adventure.* Beg. Aug. 23: *The Protector.* #4—*The Return of the Living Dead.*

905. **SECAUCUS—LOEWS HARMON COVE**—866-1000. #1—*The Return of the Living Dead.* #2—*Fright Night.* #3—*Summer Rental.* #4—*National Lampoon's European Vacation.*

906. **SECAUCUS—LOEWS MEADOW**—866-6161. #1—Thru Aug. 22: *Cocoon.* Beg. Aug. 23: *Teen Wolf.* #2—*Pee-wee's Big Adventure.* #3—*Volunteers.* #4—*Year of the Dragon.* #5—Thru Aug. 22: *Mad Max Beyond Thunderdome; Sesame Street Presents: Follow That Bird.* Beg. Aug. 23: *The Protector.* #6—*Back to the Future.*

909. **WEST NEW YORK—MAYFAIR**—865-2010. Thru Aug. 22: *The Goonies; Vision Quest.* Beg. Aug. 23: *Pale Rider.*

Essex County

910. **BLOOMFIELD—CENTER**—748-7900. *The Bride.*

911. **BLOOMFIELD—RKO ROYAL**—748-3555. #1—*The Emerald Forest.* #2—*Summer Rental.*

912. **CEDAR GROVE—CINEMA 23**—239-1462. Thru Aug. 22: *Cocoon.*

915. **LIVINGSTON—COLONY**—992-0800. Thru Aug. 22: *Pee-wee's Big Adventure.*

916. **MAPLEWOOD—MAPLEWOOD**—763-3100. *The Bride.*

917. **MILLBURN—RKO**—376-0800. #1—*Year of the Dragon.* #2—*Back to the Future.*

918. **MONTCLAIR—CLARIDGE**—746-5564. #1—*Back to the Future.* #2—*Year of the Dragon.* #3—*The Gods Must Be Crazy.*

919. **MONTCLAIR—WELLMONT**—783-9500. #1—*The Return of the Living Dead.* #2—*Real Genius.* #3—*National Lampoon's European Vacation.*

920. **NUTLEY—FRANKLIN**—667-1777. #1—*Year of the Dragon.* #2—Thru Aug. 22: *Real Genius; Sesame Street Presents: Follow That Bird.* #3—Thru Aug. 22 (tent.): *My Science Project.*

921. **UPPER MONTCLAIR—BELLEVUE**—744-1455. #1—*The Bride.* #2—*Volunteers.* #3—Thru Aug. 22: *Prizzi's Honor.* Beg. Aug. 23: *Warning Sign.*

922. **VERONA—VERONA**—239-0880. Thru Aug. 22: *Fright Night.* Beg. Aug. 23: *Ghostbusters.*

923. **WEST ORANGE—ESSEX GREEN**—731-7755. #1—*National Lampoon's European Vacation.* #2—*Cocoon.* #3—*Summer Rental.*

Union County

930. **BERKELEY HEIGHTS—BERKELEY**—464-8888. Thru Aug. 22: *The Goonies.*

931. **CRANFORD—RKO**—276-9120. #1—*Year of the Dragon.* #2—*Back to the Future.*

932. **ELIZABETH—ELMORA**—352-3483. Thru Aug. 22: *Rambo: First Blood Part II; E.T., the Extra-Terrestrial.* Beg. Aug. 23: *Ghostbusters.*

933. **LINDEN—TWIN**—925-9787. #1—*The Return of the Living Dead.* #2—*Back to the Future.*

934. **ROSELLE PARK—PARK**—245-0358. *Real Genius.*

935. **SUMMIT—STRAND**—273-3900. *Volunteers.*

936. **UNION—FIVE POINTS**—964-3466. #1—Thru Aug. 22: *National Lampoon's European Vacation.* Beg. Aug. 23: *The Protector.* #2—*Pee-wee's Big Adventure.*

937. **UNION—LOST PICTURE SHOW**—964-4497. *The Gods Must Be Crazy.*

938. **UNION—RKO**—686-4373. #1—*The Bride.* #2—*Summer Rental.*

939. **WESTFIELD—RIALTO**—232-1288. #1—*Cocoon.* #2—*Volunteers.* #3—Thru Aug. 22: *Fright Night; Sesame Street Presents: Follow That Bird.* Beg. Aug. 23: *Ghostbusters.*

940. **WESTFIELD—TWIN**—654-4720. #1—*National Lampoon's European Vacation.* #2—*The Return of the Living Dead.* #3—Thru Aug. 22: *My Science Project.*

Bergen County

950. **BERGENFIELD—BERGENFIELD**—385-1600. *Back to the Future.*

951. **CLOSTER—CLOSTER**—768-8800. *Summer Rental.*

952. **EDGEWATER—LOEWS SHOWBOAT**—941-3660. #1—Thru Aug. 22: *Real Genius.* Beg. Aug. 23: *Teen Wolf.* #2—*National Lampoon's European Vacation.* #3—*Back to the Future.* #4—*Year of the Dragon.*

953. **EMERSON—TOWN**—261-1000. *Year of the Dragon.*

954. **FAIR LAWN—HYWAY**—796-1717. #1—*Back to the Future.* #2—Thru Aug. 22: *Fright Night.* Beg. Aug. 23: *Ghostbusters.*

955. **FAIRVIEW—TWIN**—941-2424. #1—*The Return of the Living Dead.* #2—Thru Aug. 22: *Weird Science.* Beg. Aug. 23: *Teen Wolf.*

956. **FORT LEE—LINWOOD**—944-6900. #1—Thru Aug. 22: *Pee-wee's Big Adventure.* Beg. Aug. 23: *The Protector.* #2—Thru Aug. 22: *Fright Night.* Beg. Aug. 23: *Warning Sign.*

957. **FORT LEE—SHARON**—224-0202. *The Bride.*

958. **OAKLAND—TWIN**—337-4478. #1—*Pee-wee's Big Adventure.* #2—*The Bride.*

959. **PALISADES PARK—PARK LANE**—944-1086. #1—*The Goonies.* #2—Thru Aug. 22: *St. Elmo's Fire.* Beg. Aug. 23: *Prizzi's Honor.*

960. **PARAMUS—CINEMA 35**—845-5070. *Back to the Future.*

962. **PARAMUS—RKO BERGEN MALL**—845-4449. *The Bride.*

963. **PARAMUS—RKO ROUTE 4**—487-7909. #1—*Pee-wee's Big Adventure.* #2—*Silverado.* #3—*Rambo: First Blood Part II.* #4—*Cocoon.* #5—*Weird Science.* #6—*Volunteers.* #7—*National Lampoon's European Vacation.* #8—*The Gods Must Be Crazy.* #9—*Real Genius.* #10—*Summer Rental.*

964. **PARAMUS—RKO ROUTE 17**—843-3830. #1—*The Black Cauldron.* #2—*The Return of the Living Dead.* #3—*Year of the Dragon.*

965. **RAMSEY—CINEMA**—825-2090. *Year of the Dragon.*

966. **RAMSEY—INTERSTATE**—327-0153. Program unavailable.

967. **RIDGEFIELD PARK—RIALTO**—641-0617. Thru Aug. 22: *The Goonies.* Beg. Aug. 23: *Prizzi's Honor.*

968. **RIDGEWOOD—RKO WARNER**—444-1234. #1—*Summer Rental.* #2—*The Bride.* #3—*Cocoon.* #4—*Real Genius.*

969. **RIDGEWOOD—ROSEBUD**—670-9183. Aug. 19–22: *Roman Holiday.* Aug. 23–25: *Room at the Top.* Aug. 26–29: *Murder Ahoy.*

970. **RUTHERFORD—WILLIAMS CENTER**—933-3700. #1—Thru Aug. 22: *The Goonies.* #2—Thru Aug. 22: *E.T., the Extra-Terrestrial.*

971. **TEANECK—MOVIE CITY**—836-3334. #1—*Prizzi's Honor.* #2—Thru Aug. 22: *Fright Night.* #3—Thru Aug. 22: *The Goonies.*

972. **TENAFLY—BERGEN**—567-0004. *Cocoon.*

973. **WASHINGTON TOWNSHIP—CINEMA**—666-2221. *Back to the Future.*

974. **WESTWOOD—PASCACK**—664-3200. Thru Aug. 22: *Pee-wee's Big Adventure.* Beg. Aug. 23: *The Protector.*

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Brief Reviews

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may not be suitable for children.
PG-13:	Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

New Films

★	New films recommended by *New York's* critic.

ALMONDS AND RAISINS: THE HISTORY OF THE YIDDISH CINEMA—(1 hr. 30 min., '84) The actors, directors, and producers of the Yiddish cinema (the 300-plus films made in Yiddish between 1927 and 1940 for an audience of American Jews) recount its history. Dir. Russ Karel. 4

AMADEUS—(2 hr. 38 min., '84) Charming but trashy. Peter Shaffer has adaptated his immensely successful play, in which he first propounded the notion that Antonio Salieri (F. Murray Abraham), composer to the Viennese court, destroyed Wolfgang Amadeus Mozart (Tom Hulce) out of envy and a peculiar quarrel with God. He, Salieri, wants only to serve God with his music, yet God made him a mediocrity and chose instead to speak through Mozart—a bumbling, loutish *boy*. We see Mozart's years in Vienna through the prism of Salieri's envy—the concerts and opera productions, the confrontations with Emperor Joseph II and court officials. Abraham uses his big nose and heavy beard for their full weight of misery; when he expounds the beauties of Mozart's compositions, he seems to be entering paradise and hell at the same time. Director Milos Forman does his best work in re-creating the atmosphere of 18th-century opera—a time when opera was a living art form, not a solemn museum show. But Shaffer's over-explicit dramaturgy keeps pounding away at Salieri's envy and betrayal of Mozart, and the last third of the movie grows so exploitative even Ken Russell might have said, "Enough!" Musical performances by Neville Marriner and the Academy of St. Martin-in-the-Fields. (Sept. 24, 1984) PG. 81

AMERICAN FLYERS—(1 hr. 54 min., '85) A grueling international cycling competition in Colorado is the setting for this story of two brothers. With Kevin Costner, David Grant, Rae Dawn Chong, Alexandra Paul, and Janice Rule. Written by Steve Tesich. Dir. John Badham. PG-13. 61

ANIMALS ARE BEAUTIFUL PEOPLE—(1 hr. 32 min., '74) A documentary—previously unreleased in New York—by Jamie Uys, director of *The Gods Must Be Crazy*, exploring unusual and amusing aspects of animal behavior in southern Africa's deserts, the land of the Bushmen. G. 47

★ **BACK TO THE FUTURE**—(1 hr. 54 min., '85) It's based on the kind of gimmicky idea that would have caused Rod Serling to mash his vowels in ecstasy. But the gimmick has surprising power. Michael J. Fox, a frustrated high-school rocker, is friends with an outcast mad scientist who accidentally propels him backward thirty years in time. There Fox encounters his parents as unmarried teenagers. His dad, Crispin Glover, is a pathetic weakling who laughs at his own ineptitude; his mom, Lea Thompson, a frozen bourgeoise in 1985, is a heavy-breathing bombshell in a low-cut dress. When the hero accidentally interrupts the first meeting between his parents—the meeting he has always heard about—his mom falls in love with *him*. Faced with an Oedipal catastrophe too gruesome for thought, he struggles to bring his prospective parents together. This mind-boggling, teasing premise has been made with quite extraordinary invention, and the '50s "look"—weak solid colors, duck's ass and taffeta—is a hilarious satire of movies from that period. The movie's conclusion is wonderfully satisfying. Written by the team of Bob Gale and Robert Zemeckis. Dir. Zemeckis. (July 15, 1985) PG. 25, 33, 62, 85, 100, 111, 114, 201, 203, 206, 211, 212, 213, 215, 219, 220, 302, 304, 305, 307, 310, 316, 318, 329, 330, 406, 510, 516, 519, 527, 529, 536, 538, 544, 546, 602, 609, 611, 612, 615, 618, 620, 622, 626, 632, 637, 639, 640, 643, 644, 700, 705, 710, 712, 713, 723, 754, 762, 765, 800, 804, 805, 807, 819, 900, 903, 906, 917, 918, 931, 933, 950, 952, 954, 960, 973

THE BLACK CAULDRON—(1 hr. 20 min., '85) The new animated feature from Walt Disney Pictures—the first shot in 70mm since *Sleeping Beauty* in 1959—is a fantasy-adventure based on *The Chronicles of Prydain*, a series of five books by Lloyd Alexander. With the voices of John Byner, Eda Reiss Merin, Adele Malis-Morey, Billie Hayes, Phil Fondacaro, and John Hurt. Dir. Ted Berman and Richard Rich. PG. 42, 541, 544, 600, 609, 756, 964

THE BRIDE—(1 hr. 59 min., '85) A new story based on the characters of Mary Shelley's gothic classic, *Frankenstein, or the Modern Prometheus:* Baron Frankenstein brings to life a beautiful woman as a bride for his wretched creature, but falls in love with her himself. With Sting, Jennifer Beals, Clancy Brown, David Rappaport, Anthony Higgins, Geraldine Page, Quentin Crisp, and Veruschka. Screenplay by Lloyd Fonvielle. Dir. Franc Roddam. PG-13. 20, 30, 54, 88, 102, 104, 106, 112, 114, 204, 217, 219, 220, 302, 306, 307, 313, 316, 319, 400, 512, 516, 517, 527, 533, 540, 544, 601, 610, 612, 619, 622, 626, 628, 632, 635, 639, 643, 702, 705, 706, 708, 710, 714, 753, 758, 762, 803, 810, 815, 818, 900, 904, 910, 916, 921, 938, 957, 958, 962, 968

★ **LA CHEVRE**—(1 hr. 31 min., '81) In French, Eng. subtitles. Francis Veber's farce about chronically unlucky people might have been an eccentric classic if it were more intricate and better timed. As it is, the movie is still pretty funny. Marie, an heiress with awful luck, gets kidnapped in Mexico. When a hard-nosed detective (Gérard Depardieu) fails to find her, her father sends along one of his employees, an accountant (Pierre Richard) with unfathomable, terrifying bad luck. The theory is that the accountant will fall into the same misadventures as Marie and lead them, through a chain of disasters, to the lost girl. What makes the movie unusual is that the comic hero, the Tony Randall–Gene Wilder figure, is not some schleppy little pet but a genuinely dislikable man—fatuously sure of himself with women, convinced of his intellectual powers. Pierre Richard makes him an incompetent force of nature, while Depardieu manages to express a dozen varieties of indignation and disbelief without turning into a prig. As he glares at Richard, his rage softening to pity, his chin juts out angrily while his eyes turn milky and confused—a lion unaccountably seized with tenderness for a water buffalo. (Aug. 12, 1985) 84

THE COCA-COLA KID—(1 hr. 34 min., '85) Dusan Makavejev, the director of this comedy about bottling Coke in Australia, may be the last man alive to believe in sex as a revolutionary force. Alas! By the time the stars, Eric Roberts and Greta Scacchi, finally make it (in feathers), we have long lost interest. Written by Frank Moorhouse, based on his books, *The Americans, Baby* and *The Electrical Experience*. (Aug. 5, 1985) 13

COCOON—(1 hr. 58 min., '85) A group of extraterrestrials lands in the Gulf of Mexico, digs up some pods from the deep, and deposits them in a swimming pool attached to a rented mansion. Meanwhile, Hume Cronyn, Dom Ameche, and Wilford Brimley, elderly inhabitants of the retirement home next door, climb the wall to take a secret swim in the pool. Contact with the cocoons reinvigorates them, and in the morning, their wives and girlfriends (Jessica Tandy, Maureen Stapleton, and Gwen Verdon) smile contentedly. Director Ron Howard may have set out to be generous to the elderly, but this myth of rejuvenation hardly argues for the powers of old people; they aren't shown using their experience or knowledge, only their new physical vitality. And, though it's impossible not to enjoy the actors' scooting around, one may wince for them—by turning them into kids, Howard inadvertantly emphasizes their age more than he has to. The premise is remarkably similar to that of Steven Spielberg's "Kick the Can" episode in *Twilight Zone—The Movie*, and some of the visual motifs are borrowed too. At his best, Ron Howard gives a humorously matter-of-fact tone to fantasy; he has his own way of looking at things—so why borrow Spielberg's? With Steve Guttenberg as a young boat captain, Brian Dennehy and Tahnee Welch as polite aliens, and Jack Gilford as an old grouch who doesn't want to be reinvigorated. Written by Tom Benedek from an unpublished novel by David Saperstein. (June 24, 1985) PG-13. 22, 32, 49, 85, 209, 217, 302, 304, 315, 328, 405, 507, 513, 541, 543, 545, 600, 610, 613, 616, 618, 623, 707, 713, 719, 723, 757, 817, 820, 906, 912, 923, 939, 963, 968, 972

CROSSOVER DREAMS—(1 hr. 26 min., '85) Composer-performer Rubén Blades stars as a New York salsa musician who has achieved success with the city's Latin population but wants to enter the mainstream American music industry. With Shawn Elliot, Elizabeth Peña, and Tom Signorelli. Screenplay by Blades, León Ichaso, and Manuel Arce. Dir. Ichaso. 82

★ **DANCE WITH A STRANGER**—(1 hr. 42 min., '85) Mike Newell's film, written by Shelagh Delaney (from a true story), is like a single long spell of the blues, and like many such spells, it is both powerful and baffling, both evocative and unilluminating. In 1954, Ruth Ellis (Miranda Richardson), a platinum-blonde "hostess" in a small London drinking club, falls for a good-looking racing-car driver named David Blakely (Rupert Everett). An alcoholic dropout from an upper-class family, David is a surly, useless man who doesn't show Ruth even minimal consideration. As far as we can see, she doesn't much enjoy sex with him: She's trapped not by her own need but by his. Betrayed again and again, she drifts into madness and empties a revolver into her lover outside a Hampstead pub. (Ruth Ellis is the last woman in England to be hanged.) Shelagh Delaney's writing is so precise that it makes you wince, and Miranda Richardson's screen debut can only be called a revelation. Ruth makes herself into a Marilyn Monroe mask; her voice is a mask too—a high-pitched rattle in which the clipped phrases are pronounced genteelly, as a cover for lower-middle-class austerities. Ian Holm is remarkably good as Ruth's faithful, boring protector, but Rupert Everett lets the film down. His eyes wander, he drops his chin—he hardly seems *there*. And director Mike Newell seems more concerned with sustaining a tone of silvery-blue melancholy than opening up the emotions of the story. (Aug. 19, 1985) R. 51

DESPERATELY SEEKING SUSAN—(1 hr. 44 min., '85) Susan Seidelman's comedy is a tale of two heroines. Roberta (Rosanna Arquette), a depressed New Jersey housewife, is such a hapless creature that she can't take five steps without tripping over herself. This tiresome pre-liberated dummy, a standard figure in the movies and TV shows of the last fifteen years, has been devised in order to break out of her shell and reject her boorish husband. The other heroine, Susan (Madonna), is somewhat fresher. A downtown con artist, she picks up men at will and discards them when she gets bored. Madonna makes her a considerable comic creation. Fleshy, with heavy shoulders, she's got a long, flat nose and the reddest of red lips, and dresses like a gypsy who went bargain hunting at Frederick's of Hollywood—wherever she goes, she takes possession of the place. The screenplay, an original by Leora Barish, has been laboriously plotted to make the two women exchange roles. There's some charming and casual stuff in this movie, and Aidan Quinn, who plays Roberta's downtown lover, is very appealing, but the premise is irritatingly silly, and Seidelman doesn't direct for the speed and physical jokes that the farce plot seems to require. *Desperately Seeking Susan* is not an authentic expression of downtown sensibility (the way *Stranger Than Paradise* was) but a conventional commercial comedy with an overlay of anti-bourgeois attitudes. (Apr. 22, 1985) PG-13. 4

DETECTIVE—(1 hr. 36 min., '84) In French, Eng. subtitles. The *film noir* according to Jean-Luc Godard: love and murder in a Parisian hotel. With Nathalie Baye, Claude Brasseur, Johnny Hallyday, and Jean-Pierre Léaud. Screenplay by Alain Sarde, Philippe Setbon, Anne-Marie Miéville, and Godard. Dir. Godard. 81

DIM SUM: A LITTLE BIT OF HEART—(1 hr. 28 min., '85) In English and Cantonese, English subtitles. A comic view of Chinese-American family life: A mother and daughter (played by real-life mother and daughter Kim and Laureen Chew) are at odds over marriage. Screenplay by Terrel Seltzer. Dir. Wayne Wang. PG. 81

★ **THE EMERALD FOREST**—(1 hr. 55 min., '85) A little boy, the son of an American engineer (Powers Boothe) building a dam in the Amazon, wanders into the jungle and is kidnapped by a primitive tribe in green paint—the "invisible people." Ten years later, after many forays, the engineer meets his son again. The boy, now a strong and lithe teenager (Charley Boorman), has been adopted by the tribe's chief, the amiable shaman Wanadi (Rui Polonah), and doesn't want to return to civilization. Written by Rospo Pallenberg and directed by the talented John Boorman, the movie is a mix of standard narrative (a little bit of *Tarzan*, a little bit of *The Searchers* . . .) and anthropological seriousness. Boorman actually makes us care about the rituals of this tribe, whose very existence is threatened by encroaching civilization and also by a neighboring tribe of savage cannibals. The engineer, of course, gets pulled into helping the tribe defend itself, and the movie works towards an action climax. Boorman, who has a weakness for metaphysical speculation, here wraps the fancy ideas into a forward-moving, melodramatic plot. The movie is exciting, imaginative, and sensuously beautiful. (July 22, 1985) R. 37, 56, 82, 311, 326, 534, 547, 911

THE FLAXFIELD—(1 hr. 30 min., '83) In Flemish, Eng. subtitles. The story of a father-son relationship among peasants in a turn-of-the-century Flemish village. With Vic Moeremans, Dora van der Groen, Gusta Gerritsen, and Rene van Sambeek. Written and directed by Jan Gruyaert. 1

FRIGHT NIGHT—(1 hr. 46 min., '85) A teenager discovers his next-door neighbor is a vampire. With Chris Sarandon, William Ragsdale, Amanda Bearse, Stephen Geoffreys, and Roddy McDowall. Written and directed by Tom Holland. R. 5, 39, 52, 67, 88, 89, 111, 112, 114, 200, 204, 208, 210, 212, 215, 217, 220, 300, 306, 309, 313, 316, 320, 324, 401, 500, 507, 515, 521, 524, 527, 544, 546, 600, 609, 611, 616, 710, 714, 721, 722, 724, 725, 754, 756, 811, 814, 818, 904, 905, 922, 939, 954, 956, 971

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. 63, 207, 304, 311, 506, 522, 536, 718, 761, 801, 808, 819, 918, 937, 963

THE GOONIES—(1 hr. 54 min., '85) A group of squabbling kids (ranging in age from twelve to about sixteen) go on a hunt for buried treasure in a small Oregon coast town. Noisy and repetitive, this Steven Spielberg production (he wrote the story, Chris Columbus the screenplay, and Richard Donner directed) is hell to sit through. The Rube Goldberg machines that control gates, drawbridges, and cavern doors are witty; the Ma Barker–type gang that the kids run into have memorably grotesque faces; and one of the jabbering peewees—a Jewish fatty named Chunk who can smell pizza at a hundred paces and who recites "*Baruch atoh Adonai* . . ." when he gets into trouble—is consistently funny. But the rest of the kids deliver their lines with mashed potatoes in their mouths, and for most of the picture we're trapped in a Spielbergian tunnel. Papier-mâché boulders fall down, pits with upraised stakes at the bottom suddenly open up, and skeletons shake their bones at us. With luck, Spielberg will come above ground and stay there; the Temple of Doom has become the dullest theater of the summer season. (June 17, 1985) PG. 216, 303, 322, 325, 326, 504, 518, 523, 528, 606, 624, 625, 629, 630, 641, 645, 715, 719, 909, 930, 959, 967, 970, 971

★ **THE HOME AND THE WORLD**—(2 hr. 10 min., '84) In Bengali, Eng. subtitles. Satyajit Ray's new movie starts slowly, with long, languorous conversations, but it builds to a shattering climax. In Bengal in the early part of the century, a liberal landowner (Victor Banerjee) induces his wife (Swatilekha Chatterjee) to come out of purdah and embrace modern ways. He introduces her to an old friend, a political radical (Soumitra Chatterjee) who mesmerizes the wife and begins an affair with her. The movie can be enjoyed as both a perverse love triangle and as a definitive portrait of an important modern type—the political agitator who seduces and charms and arouses without much thought for the effect he's having on people. Based on a novel by the Nobel laureate Rabindranath Tagore. (July 22, 1985) 13

INSIGNIFICANCE—(1 hr. 45 min., '85) Nothing is what it seems when four American icons confront each other in a hotel room one night in New York in 1953. With Gary Busey as The Ballplayer, Tony Curtis as The Senator, Michael Emil as The Professor, and Theresa Russell as The Actress. Screenplay by Terry Johnson, based on his play. Dir. Nicolas Roeg. R. 50

KEY EXCHANGE—(1 hr. 35 min., '85) A romantic comedy about two hip New Yorkers—he a mystery writer, she a television producer—who reach the point in their relationship where the exchange of keys to their respective apartments becomes an issue. With Brooke Adams, Ben Masters, Daniel Stern, Tony Roberts, Danny Aiello, and Mayor Ed Koch. Screenplay by Kevin Scott and Paul Kurta, based on the Off Broadway play by Kevin Wade. Dir. Barnet Kellman. R. 21, 45, 85

KISS OF THE SPIDER WOMAN—(1 hr. 59 min., '85) As Molina, an Argentinean homosexual imprisoned for molesting a minor, William Hurt wears his hair long and dyed an orangy blond; at night, preparing to entertain, he puts on a touch of lipstick and a dressing gown. He's feminine all right, but he doesn't overdo the queenly poses. A polite and deeply respectful man, Molina worships the extravagantly female Hollywood stars of the forties, and each night he tells and retells his favorite movie plots, transforming his memories of them into tapestries of romance and danger. Valentin (Raul Julia), his cell mate and audience, is Molina's opposite in every way. Hetero, and gruffly masculine, he prides himself on living without illusions. This tender and high-minded movie, an adaptation of Manuel Puig's celebrated 1976 novel, is the story of a mutual seduction: The two men not only join sexually, but each is converted to the other's point of view. Alas, the director, Hector Babenco, is too somber for the material. When he re-creates the movies that Molina tells (in particular a Nazi-era German feature), they just look tacky. We no longer understand, as we did in the book, listening to Molina's voice, how he could see them as a vehicle for his own romantic idealism. With Sonia Braga as the star of the movies within the movie, looking uncomfortable in deluxe gowns. Screenplay by Leonard Schrader. (Aug. 5, 1985) R. 56

MAD MAX BEYOND THUNDERDOME—(1 hr. 46 min., '85) Mel Gibson returns as Max, the hero of the Australian action series (*Mad Max, The Road Warrior*) set in the sinister future and featuring grotesque villains and spectacular chases. Co-starring Tina Turner. Written by Terry Hayes and George Miller. Dir. Miller and George Ogilvie. PG-13. 12, 36, 544, 906

MY SCIENCE PROJECT—(1 hr. 35 min., '85) The adventures of a high-school student who raids a U.S. Air Force supply dump while trying to put together a science project and discovers a remnant from a UFO. With John Stockwell, Danielle von Zerneck, Fisher Stevens, Raphael Sbarge, and Dennis Hopper. Written and directed by Jonathan Betuel. PG. 34, 68, 89, 113, 212, 218, 309, 520, 601, 710, 920, 940

MY OTHER HUSBAND—(1 hr. 50 min., '83) In French, Eng. subtitles. The heroine of this farce is a young woman married to two husbands—a French Algerian pilot in Paris and a schoolteacher in Normandy. With Miou-Miou, Roger Hanin, Eddy Mitchell, Dominique Lavanant, and Charlotte de Turckheim. Screenplay by Jean-Loup Dabadie. Dir. Georges Lautner. PG-13. 84

NATIONAL LAMPOON'S EUROPEAN VACATION—(1 hr. 35 min., '85) Clark Griswald and family, of *National Lampoon's Vacation* fame, are off on a new comic adventure. With Chevy Chase, Beverly D'Angelo, Dana Hill, Jason Lively, Victor Lanoux, and Eric Idle. Screenplay by John Hughes and Robert Klane. Dir. Amy Heckerling. PG-13. 7, 32, 53, 68, 112, 114, 217, 300, 309, 315, 405, 506, 509, 516, 517, 526, 544, 609, 612, 613, 619, 633, 702, 705, 754, 818, 902, 905, 919, 923, 936, 940, 952, 963

PEE-WEE'S BIG ADVENTURE—(1 hr. 36 min., '85) Comedian Pee-wee Herman sets out on a desperate search for his most prized possession—his bicycle. With Elizabeth Daily, Mark Holton, Diane Salinger, and Judd Omen. Written by Phil Hartman, Paul Reubens, and Michael Varhol. Dir. Tim Burton. PG. 23, 30, 64, 85, 106, 113, 114, 201, 204, 206, 214, 220, 300, 301, 308, 315, 320, 324, 403, 507, 511, 513, 527, 539, 542, 544, 604, 609, 612, 626, 631, 635, 642, 647, 707, 710, 720, 723, 725, 756, 802, 815, 819, 904, 906, 915, 936, 956, 958, 963, 974

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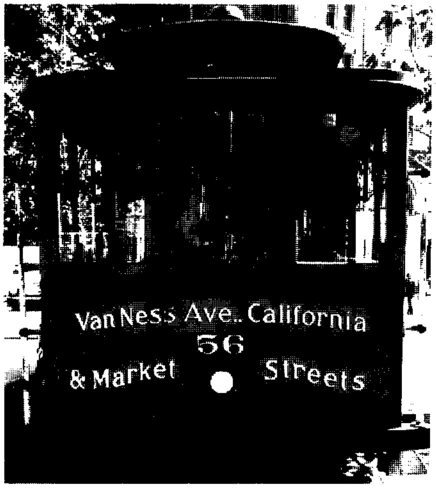

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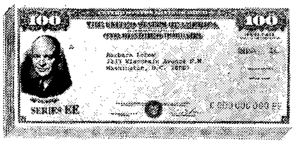

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MOVIES

PERIL—(1 hr. 40 min., '85) In French, Eng. subtitles. Michel Deville muffs the kind of upper-bourgeois thriller that Claude Chabrol would have done to a turn fifteen years ago. A handsome young guitar teacher (Christophe Malavoy), who functions as the passive instrument of everyone else's designs, gets involved, as they say, in a web of intrigue. Despite a variety of curiously lewd divertissements, the movie is almost completely silly. Deville is literal-minded yet opaque, suggestive yet crude, and his attempts at erotic chic are mainly a joke. With Nicole Garcia as a scheming adulteress. You can tell she's up to no good, because she keeps fondling herself. (Aug. 12, 1985) R. 81

★ **PRIZZI'S HONOR**—(2 hr. 10 min., '85) A strange and wonderful gangster movie, directed with great gravity and an underlying spirit of mockery by the 78-year-old John Huston. Tucking his lower lip in and raising his eyebrows like semaphores, Jack Nicholson is the stolid enforcer, Charley Partanna, who works for the powerful and dangerous Mafia family, the Prizzis. Charley falls for the gorgeous babe Irene (Kathleen Turner), who turns out to be a hired killer just like him. In their first big scene, Turner and Nicholson turn face to face, and as they drink each other in with their eyes, we register the kidded romantic cliché of immediate infatuation, but also enjoy the rare spectacle of two people talking to each other at length on the screen. Many other scenes have a similar dizzying effect of mixed seriousness and play. Lee Richardson and Robert Loggia, as the Prizzi sons, do a straightforward, powerful job of playing heavies, but William Hickey, as Don Corrado Prizzi, the boss of bosses, is teasing his role. Hickey exudes intellectual enjoyment of evil, pleasure in criminality for its own sake. *Prizzi's Honor* is a send-up of Coppola's masterpiece, *The Godfather,* which regarded criminal activity as a matter scarcely less important than affairs of state. Here, everyone joins in the fun. In an insolent comic performance, the regal Anjelica Huston, as Maerose, the Prizzi's outcast daughter, schemes to win back Charley, who was once her lover. A man of feeling, Charley turns out to be the ultimate victim of the Prizzi's "honor." Written by Richard Condon and Janet Roach, from Condon's 1982 novel. (June 24, 1985) R. 12, 37, 55, 82, 216, 304, 311, 322, 518, 523, 524, 530, 531, 547, 617, 715, 722, 813, 816, 921, 959, 967, 971

RAMBO: FIRST BLOOD PART II—(1 hr. 33 min., '85) Goofy right-wing fantasy. Bare-chested, and so pumped up his veins appear to have erections, Sylvester Stallone is out in the Vietnamese jungle searching for American POW's and fighting off the Vietnamese and the Russians. The mosquitoes, chiggers, and leeches may not be feasting on him, but the director, George P. Cosmatos, certainly is. *Rambo* is a fascist myth of regeneration—it relies on the furious appeal of the "stab in the back." Rambo is betrayed by the same sort of person—according to this movie—that "prevented" the Americans from winning in Vietnam. But Rambo the super-killer, purifying himself by returning to nature, killing with a knife and bow and arrow, will recover American honor. The longing to go back there and win that damn war is so strong that the right-wing fantasists have co-opted the enemy's strategy—guerrilla warfare. The action rages on, not plausible for a second: In imitation of the Japanese who obligingly ran straight into Robert Taylor's line of fire in *Bataan,* the Russians and Vietnamese forget to take cover and haplessly fall down by the dozen before Stallone's hail of bullets. With Charles Napier and Richard Crenna. Not to be confused with the original *First Blood,* which was beautifully directed by Ted Kotcheff. (June 3, 1985) R. 32, 44, 113, 216, 504, 519, 531, 543, 606, 625, 629, 630, 631, 641, 751, 807, 932, 963

REAL GENIUS—(1 hr. 45 min., '85) A pleasant, loose-limbed slapstick comedy. William Atherton is the corrupt physics professor who exploits his all-out brilliant undergraduate students, getting them to work on a killer laser project for the CIA; and Val Kilmer is the prankish young genius who introduces his fellow prodigies to sex and foils the professor. The movie is in favor of spontaneity, fooling around, and pure research; it's against hypocrites, sexual repression, and CIA murderers. In other words, it's not exactly a challenging or difficult piece of work. Yet director Martha Coolidge (*Valley Girls*), working with a big budget for the first time, hasn't tightened up. She burrows into the dorm-world eccentricities with affection and gusto. Including a wonderful performance by Michelle Meyrink as a manic girl who sands her floor when she can't sleep. (Aug. 19, 1985) PG. 20, 24, 36, 60, 102, 112, 217, 304, 309, 316, 320, 403, 501, 510, 516, 519, 524, 527, 543, 609, 613, 619, 634, 705, 714, 754, 763, 803, 815, 919, 920, 934, 952, 963, 968

THE RETURN OF THE LIVING DEAD—(1 hr. 31 min., '85) Encounters with zombies hungry for living flesh, played for laughs. With Clu Gulager, James Karen, and Don Calfa. Screenplay by the director, Dan O'Bannon. R. 3, 13, 35, 53, 88, 100, 102, 106, 113, 114, 201, 202, 206, 208, 210, 212, 221, 300, 304, 306, 316, 318, 328, 401, 500, 515, 521, 527, 530, 533, 536, 544, 546, 600, 605, 608, 609, 612, 613, 633, 703, 707, 710, 712, 724, 725, 751, 764, 803, 810, 814, 901, 904, 905, 919, 933, 940, 955, 964

ST. ELMO'S FIRE—(1 hr. 50 min., '85) It isn't even drama, it's gossip. Seven college graduates—close friends—hang out together the year after school in the Georgetown section of Washington. Not only do they have love affairs, they have quarrels, snits, *problems.* If it had jokes, this thing might be a stalking horse for a sitcom. But it doesn't have jokes, and it feels like something designed to be analyzed on the phone by twelve-year-olds. *St. Elmo's Fire* is so depressing a portent of Hollywood's teen sycophancy because it not only devotes itself to narcissistic kids, it accepts their view of the world without any real criticism. With the exception of Ally Sheedy, the allegedly "hot" young cast pretty much disgraces itself. Starring the inexcusably pompous Judd Nelson, husky-voiced Demi Moore, sheepish Andrew McCarthy, drably honest Mare Winningham, petty, slack Rob Lowe, and as a "romantic" who pursues a beautiful doctor, Emilio Estevez, who comes off as a close equivalent to John Hinckley. (July 15, 1985) R. 37, 532, 609, 808, 959

SESAME STREET PRESENTS: FOLLOW THAT BIRD—(1 hr. 28 min., '85) A musical comedy starring the cast and characters of *Sesame Street,* the long-running children's series on public television. With Jim Henson's Muppets, performed by Caroll Spinney, Henson, and Frank Oz. Also starring Sandra Bernhard, John Candy, Chevy Chase, and Waylon Jennings. Written by Tony Geiss and Judy Freudberg. Dir. Ken Kwapis. G. 41, 100, 111, 112, 114, 208, 209, 215, 220, 304, 306, 316, 320, 510, 519, 544, 609, 626, 631, 714, 722, 902, 906, 920, 939

THE SHOOTING PARTY—(1 hr. 37 min., '85) Enjoyable, well-acted, but also derivative and second-rate—the kind of civilized semi-worthiness that the British turn out in their sleep. It's 1913, and a group of English aristocrats have gathered at the vast estate of Sir Randolph Nettleby (James Mason, in his last screen performance) for a weekend of sport. Written by Julian Bond, who adapted Isabel Colegate's 1980 novel, and directed by Alan Bridges, the movie is far too explicit in announcing its end-of-an-era themes. For instance, several people appear to know that the war is coming and offer deluded philosophical explanations of what it will mean; we're meant to understand that these aristocrats, good for nothing but shooting, will be leading not a chivalric confrontation but a mass slaughter. Et cetera. Of the actors, Cheryl Campbell, as a libidinous wit, comes the closest to breaking out of genteel cliché. James Mason is also admirable, and has a great moment with John Gielgud, who plays an old campaigner who fights against hunting as sport. Everything stops as the two great actors suavely support and challenge each other. One wants the scene to go on forever, but it quickly ends, and *The Shooting Party* continues on its self-satisfied way. With Dorothy Tutin, Judi Bowker, Gordon Jackson, and Edward Fox. (June 10, 1985) 13

SILVERADO—(2 hr. 13 min., '85) Fitfully entertaining but pointless Western from the master of pastiche, Lawrence Kasdan. There are innumerable scenes of men riding across the plains; there are wagon trains, a slick gambler, a hardy frontier woman, two saloons, and a gallant female saloon keeper (Linda Hunt). There aren't any Indians, but there's a snotty English ruffian (John Cleese), and a dog who is never seen but is still a major character. Kasdan includes every kind of violent encounter, but most of this violence means nothing at all, and at the end, when all the bodies have been used up, the wicked people die and the good ones recover and go off to California. The big shoot-outs don't sum up anything, they aren't organic to anything, they just keep the bodies falling. Yet Kasdan's increasing skill with actors is something to admire. Kevin Kline wears a Gabby Hayes beard, and he squints; his diffident manner—the caution of an intelligent man who has been pushed around and now wants peace—seems to draw the other actors toward him. His scenes have an unusual intimacy. With Scott Glenn as a stoic gunman, Kevin Costner as a young hellion, and Brian Dennehy as a viciously corrupt marshal. Screenplay by Kasdan and his brother, Mark. (July 29, 1985) PG-13. 20, 34, 43, 54, 209, 306, 516, 520, 544, 601, 627, 963

SUMMER RENTAL—(1 hr. 28 min., '85) John Candy stars in this comedy about an air-traffic controller who leases a beach house in Florida for a summer with his family and gets none of the peace and quiet he had hoped for. With Richard Crenna, Karen Austin, and Rip Torn. Screenplay by Jeremy Stevens and Mark

Reisman. Dir. Carl Reiner. PG. 25, 33, 66, 85, 103, 108, 114, 201, 203, 206, 211, 213, 308, 314, 317, 318, 330, 511, 517, 519, 525, 527, 535, 544, 602, 605, 609, 612, 619, 634, 643, 644, 646, 701, 705, 710, 714, 716, 717, 723, 755, 759, 801, 817, 900, 903, 905, 911, 923, 938, 951, 963, 968

TEEN WOLF—(1 hr. 28 min., '85) An ordinary young man who wants to be special is suddenly transformed into a wolf—and a local celebrity. With Michael J. Fox, James Hampton, Scott Paulin, Susan Ursitti, Jerry Levine, and Jay Tarses. Written by Joseph Loeb III and Matthew Weisman. Dir. Rod Daniel. PG. 33, 66, 85, 88, 108, 200, 203, 206, 211, 304, 314, 516, 519, 526, 616, 644, 647, 803, 817, 820, 903, 906, 952, 955

VOLUNTEERS—(1 hr. 46 min., '85) A comedy, set in 1962, about a young leisure-class hedonist fleeing a gambling debt who joins the idealistic volunteers of the Peace Corps and gets sent to Thailand. With Tom Hanks, John Candy, Rita Wilson, and Tim Thomerson. Screenplay by Ken Levine and David Isaacs. Dir. Nicholas Meyer. R. 5, 39, 60, 65, 87, 100, 101, 106, 111, 114, 200, 202, 204, 206, 207, 208, 214, 221, 302, 308, 315, 317, 319, 400, 403, 510, 519, 521, 527, 541, 544, 603, 609, 611, 612, 613, 621, 622, 626, 628, 631, 702, 703, 707, 708, 712, 713, 722, 724, 754, 802, 805, 808, 809, 821, 901, 902, 906, 921, 935, 939, 963

WARNING SIGN—(1 hr. 38 min. '85) A group of genetic engineers become trapped in their laboratory when a terrifying gene-splicing accident occurs. With Sam Waterston, Kathleen Quinlan, Yaphet Kotto, Jeffrey De Munn, and Richard Dysart. Written by Hal Barwood and Matthew Robbins. Dir. Barwood. R. 44, 68, 204, 304, 309, 324, 405, 510, 516, 524, 527, 612, 613, 634, 640, 642, 714, 721, 722, 756, 763, 801, 808, 811, 902, 921, 956

WEIRD SCIENCE—(1 hr. 31 min., '85) The 512th youth movie of the summer is a fiasco—not so much a film as a case of youth-movie psychosis. Trying to top everybody, including himself, John Hughes has produced a farrago of nothing. The plot, a mixture of *Risky Business* and *Ghostbusters,* doesn't stick to any conceivable set of rules, and despite some charming moments from Anthony Michael Hall and Ilan Mitchell-Smith as a pair of nerds who use a computer to create a perfect-10 girlfriend, the picture isn't a lot of fun. It's timid, too: When the android turns out to be a willing Kelly Le Brock, the boys don't even have sex with her; instead, she makes them confident enough to flirt with nice girls. (Aug. 19, 1985) PG-13. 6, 32, 62, 108, 114, 211, 214, 304, 326, 404, 527, 528, 535, 544, 602, 641, 645, 709, 800, 806, 955, 963

WETHERBY—(1 hr. 37 min., '85) Gloom and silent suffering, repressed emotion and sudden aggression, a cut throat and a bloody suicide—playwright David Hare, making his debut in movies as both writer and director, has chosen the cold gray style of British anguish. In the Yorkshire countryside, a melancholy young man (Tim McInnerny) invites himself to a dinner party given by a local schoolteacher (Vanessa Redgrave). The next day he returns and calmly blows his head off. *Wetherby* is a philosophical mystery story in which the investigation of the young man's act, moving out from the teacher's party to her past and to her relations with her friends, finally asks the question of why *any* of the characters should not commit suicide. The movie, though intelligent, is almost comically morose, and features the kind of rudely insinuating pauses and silences that have become a staple of the British highbrow theater. It's like Pinter without the malicious jokes. Redgrave, however, is a noble monument, and some of the smaller roles are acidly written and very well played. An exasperating movie, with a style so peculiarly uncinematic that some people will doubtless find it highly original. (July 29, 1985) R. 80

YEAR OF THE DRAGON—(2 hr. 10 min., '85) Reviewed in this issue. R. 25, 31, 66, 85, 88, 103, 104, 111, 114, 201, 203, 206, 211, 214, 220, 221, 301, 305, 307, 310, 329, 404, 510, 511, 516, 519, 529, 539, 540, 544, 604, 609, 611, 612, 615, 619, 626, 639, 643, 644, 646, 700, 711, 713, 716, 717, 720, 722, 754, 755, 760, 801, 815, 818, 819, 903, 906, 917, 918, 920, 931, 952, 953, 964, 965

Revivals

LES COMPERES—(1 hr. 32 min., '83) In French, Eng. subtitles. A married woman sets her two former lovers, a journalist and a poet, on the trail of her runaway seventeen-year-old son. The sequel to *La Chèvre.* With Gérard Depardieu and Pierre Richard. Dir. Francis Veber. 84

DINNER AT EIGHT—(1 hr. 53 min., '33) Still the greatest of those all-star vehicles, thanks to some of the best comedy timing you'll ever see. Be prepared, however, to put up with corny serious portions by John and Lionel Barrymore. With Marie Dressler, Jean Harlow, Billie Burke, and Wallace Beery. Dir. George Cukor. 38

THE DISCREET CHARM OF THE BOURGEOISIE—(1 hr. 42 min., '72) A masterpiece, from Buñuel's glorious old age, about bourgeois swine—suave adulterers and dealers—whose repeated attempts to sit down and eat dinner are foiled by bizarre dreams and interruptions. Subversively funny. With marvelous performances by Fernando Rey, Stéphane Audran, and others. 8

E.T., THE EXTRA-TERRESTRIAL—(1 hr. 54 min., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind on Earth, a smallish, green-brown extraterrestrial (E.T., for short) takes refuge in the bedroom of a ten-year-old boy in the California suburbs. In the last three-quarters of an hour Spielberg holds the audience in so powerful a grip that one has to go back forty years or more for comparisons. With Henry Thomas as the boy, and Drew Barrymore as his gravely beautiful little sister. 32, 303, 322, 523, 607, 645, 807, 932, 970

THE GENERAL—(1 hr. 16 min., '27) Buster Keaton's masterpiece, a film about love and the Civil War that is so grand pictorially you may be reminded of *The Birth of a Nation.* The laughs build slowly, in long sequences that are exquisitely poised. The story: Buster becomes a hero for the South in order to win his girl, taking a locomotive, The General, deep into northern territory. 48

GHOSTBUSTERS—(1 hr. 45 min., '84) A convulsively funny mock horror film with a performer's rhythm as powerfully idiosyncratic as that of the best Marx Brothers or W. C. Fields movies. In present-day New York, little green ghosts are scarfing up leftover food in the corridors of posh hotels; in the apartment of a musician (Sigourney Weaver), eggs pop out of their carton and cook sunny side up. Three professors thrown out of Columbia go into business as the "ghostbusters" (Bill Murray, Dan Aykroyd, and Harold Ramis), venturing forth in a Caddy ambulance to subdue unruly poltergeists. The intentionally cheesy special effects are hilarious, and Murray, as a libidinous scoundrel who meets his match in Weaver's apartment, gives a brilliant performance. Written by Aykroyd and Ramis. Dir. Ivan Reitman. 220, 309, 313, 507, 515, 521, 524, 527, 530, 616, 633, 645, 707, 801, 813, 901, 922, 932, 939, 954

MADAME ROSA—(1 hr. 45 min., '77) In French, Eng. subtitles. This Oscar-winning fable about the rapport that develops between a dying Jewish ex-prostitute and an Arab orphan is a fantasy of Arab-Israeli, old-young togetherness. But even as it strains credibility it breaks the heart; particularly Simone Signoret's breathtakingly courageous performance of a once-beautiful, old, and puffy whore. Dir. Moshe Mizrahi. 46

RED RIVER—(2 hr. 5 min., '48) One of the greatest of all Westerns. John Wayne and Montgomery Clift fight out an Oedipal drama during a long cattle drive. Superbly intelligent, funny, and exciting. With Joanne Dru, a bit overwrought as a frontier woman. Dir. Howard Hawks. 8

THE SORROW AND THE PITY—(4 hr. 20 min., '70) In French and German, Eng. subtitles. Despite its length, this brilliant documentary by Marcel Ophuls will hold you transfixed from beginning to end. Starting out as an examination of one French town during the Occupation, it spreads in concentric circles—through carefully chosen interviews and superbly used found footage—to cover France, Germany, England, mankind. Refraining from easy answers about its panoply of war and peace, courage and cowardice, justice and injustice, loyalty and persecution, it comes as close to presenting the full mystery of human personality as any film can. 11

THINGS TO COME—(Uncut: 1 hr. 53 min., '36) A fanciful, exciting film depicting world war, the ruin of the western world, and the beginning of a new civilization in the year 2055. Based on an H. G. Wells book, it's better than it sounds. With Raymond Massey and Cedric Hardwicke. Dir. William Cameron Menzies. 4

THE WORLD OF APU—(1 hr. 43 min., '59) In Bengali, Eng. subtitles. The final third of Satyajit Ray's famed Apu trilogy is the poignant drama of a young intellectual's life—his hungers and struggles, marriage, personal tragedy, and final maturing. A profoundly moving work of realism with subtle poetic touches. With Soumitra Chatterji and Sharmila Tagore. 48

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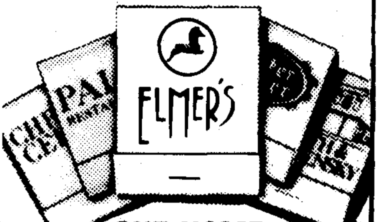

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Broadway

Now Playing

ARMS AND THE MAN—John Malkovich (who also directs), Raul Julia, and Glenne Headly star in a revival of George Bernard Shaw's 1894 comedy. With Louis Zorich, Dimitra Arliss, George Morfogen, Guy Paul, Caitlin Clarke. Tues.–Fri. at 8, Wed. & Sat. at 2, Sun. at 3. All tickets, $30 exc. Sat. at 8, which are $33. **Circle in the Square,** Bdway at 51st (239-6200). 2 hr., 40 min. All major credit cards. **IRLS**

AS IS—William Hoffman's touching play about a gay couple's attempts to come to terms with the threat to life posed by AIDS; directed by Marshall Mason; with Jonathan Hadary, Jonathan Hogan, Ken Kliban, Lily Knight, Claris Erickson, Lou Liberatore. The acting is remarkable, as are decor, lighting, and costumes. Mon.–Sat. at 8, $25–$35; Wed. & Sat. at 2, $20–$30. **Lyceum,** 149 W. 45th (239-6200). 90 min. **IRLS**

BIG RIVER—*The Adventures of Huckleberry Finn,* the Tony Awards–winning musical play based on Mark Twain's novel, with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff; with Seth Allen, William Youmans, Susan Browning, Karla De Vito, Jennifer Leigh Warren, Bob Gunton, Ron Richardson, Daniel Jenkins, John Short, Aramis Estevez, et al. There are enjoyable performances, masterly sets, and rhythmic direction. Tues.–Thurs. at 8, Sat. at 2, Sun. at 3, $32–$40; Fri. & Sat. at 8, $36–$45; Wed. at 2, $27–$35. **Eugene O'Neill Theatre,** 230 W. 49th Street (246-0220). 2 hr., 35 min. All major credit cards.

BILOXI BLUES—Bruce Norris replaces Matthew Broderick 8/26 in Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, where Eugene is stationed during the '40s; with Randall Edwards, Mark Nelson, Penelope Ann Miller, Geoffrey Sharp, Jim Fyfe, Mark McDermott, James Anthony Shanta, Bill Sadler. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting. Mon.–Sat. at 8, Sat. at 2, $20–$37.50; Wed. at 2 , $20–$35. **Neil Simon Theatre,** 250 West 52nd Street (757-8646). 2 hr., 40 min. All major credit cards. **IRLS**

BRIGHTON BEACH MEMOIRS—Nicholas Strouse stars as Eugene in a comedy/drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn; with Verna Bloom, Jennifer Blanc, Dick Latessa, Dorothy Holland, Wendy Gazelle, Brian Drillinger. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $25–$35; Wed. at 2, $22–$32. **46th St.Theatre,** 226 West 46th Street (221-1211). 2 hr., 40 min. Credit cards. ●● **IRLS**

LA CAGE AUX FOLLES—George Hearn and Van Johnson star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon.–Sat. at 8, Sat. at 2, $37.50–$47.50; Wed. at 2, $32.50–$42.50; some balcony seats $10 at each performance. **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr., 40 min. All major credit cards. ● **IRLS**

CATS—The London musical, with a cast of 23 talented American "cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction—almost too much dazzlement. Mon.–Sat. at 8, Sat. at 2, $30–$45; Wed. at 2, $25–$40. **Winter Garden,** Broadway and 50th Street (239-6200). 2 hr., 45 min. All major credit cards.●● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the great 1933 classic *42nd Street.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.–Sat. at 8, Wed. & Sat. at 2; $30–$45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr., 10 min. All major credit cards. ●●

DOUBLES—Keir Dullea, Ron Liebman, Austin Pendleton, and Tony Roberts are all real pros who can keep the ball flying in David Wiltse's cleverly molded and orchestrated play, described as a comedy about male friendship and male "mid-life crises"; directed by Morton Da Costa. Mon.–Sat. at 8, Wed. & Sat. at 2; $29.50. **Ritz Theatre,** 225 West 48th Street (582-4022). 2 hr., 10 min. All major credit cards.

42ND STREET—Millicent Martin, Don Chastain, Lisa Brown, Lee Roy Reams star in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book by Michael Stewart & Mark Bramble; music & lyrics by Harry Warren & Al Dubin. Mon.–Sat. at 8, Sat. at 2; $27.50–$45; Wed. at 2, $20–$35. **Majestic Theatre,** 247 W. 44th (239-6200). 2 hr., 15 min. All major credit cards.●● **IRLS**

THE ODD COUPLE—Rita Moreno plays the untidy one (however, Jenny O'Hara has taken over her role through 9/7) and Sally Struthers the meticulous one in a revision of the Neil Simon comedy about two friends who share an apartment; directed by Gene Saks; with Mary Louise Wilson, Lewis J. Stadlen, Kathleen Doyle, Tony Shalhoub, and Marilyn Cooper. Tues. thru Sat. at 8, $27.50–$37.50; Sat. at 2, Sun. at 3, $25–$35; Wed. at 2; $20–$30. **Broadhurst,** 235 W. 44th St. (239-6200). 2 hr. **IRLS**

OH! CALCUTTA!—A long-running erotic musical comedy/satire, with sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and others; directed by Jacques Levy; choreographed by Margo Sappington. Mon.–Fri. at 8, Sat. at 7 & 9:30, Sun. at 7, Wed. at 2; $30–$45. **Edison Theatre,** 240 W. 47th (302-2302). 2 hr., 10 min. ●●

SINGIN' IN THE RAIN—Don Correia stars in an adaptation of the M-G-M film, with book by Betty Comden and Adolph Green, based on their original screenplay; music and lyrics by Nacio Herb Brown and Arthur Freed; directed and choreographed by Twyla Tharp; with Mary D'Arcy, Faye Grant, Peter Slutsker. Mon.–Sat. at 8, $37.50–$45; Wed. & Sat. at 2; $27.50–$35. **Gershwin Theatre,** 51st W. of Bdway (586-6510). 2 hr., 20 min. **IRLS**

SUNDAY IN THE PARK WITH GEORGE—Mandy Patinkin and Maryann Plunkett star in the Pulitzer Prize–winning musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the story tells of an event in the life of Seurat and his mistress-model. Mon. thru Sat. at 8, Wed. and Sat. at 2; $35–$45. **Booth Theater,** 222 West 45th Street (239-6200). 2 hr., 30 min. All major credit cards. ● **IRLS**

Off Broadway

ABOUT ANNE—Salome Jens's enactment of twenty-one Anne Sexton poems. Wed. & Thurs. at 8, Fri. & Sat. at 7 & 9, Sun. at 3; $12–$14. **Women's Interart Theatre,** 549 W. 52nd (246-1050).

CURSE OF THE STARVING CLASS—Kathy Bates, Eddie Jones, Bradley Whitford, Karen Tull, James Gleason, Jude Ciccolella, Stephen Bradbury, Dan Brady in Sam Shepard's play about the dissolution of an American family; directed by Robin Lynn Smith. Mon.–Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $20–$24. **Promenade Theater,** 76th and Bdway (580-1313).

DAMES AT SEA—Revival of the 1968 hit that spoofed the early '30s Hollywood musicals, starting with a sweet kid from middle America who takes a bus to Broadway with a heart full of hopes; music by Jim Wise, book and lyrics by George Haimsohn and Robin Miller; directed and choreographed by Neal Kenyon. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $20–$30. **Lamb's,** 130 W. 44th St. (997-1780).

THE FANTASTICKS—A musical fable in its 26th year. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $20–$24. **Sullivan St.,** 181 Sullivan (674-3838). ●●

FOOL FOR LOVE—A man and a woman battle for power in a motel in Sam Shepard's play. Featured in the cast are Suzanna Hay, Justin Dias, Steve Mendillo, Page Johnson. Tues.–Fri. & Sun. at 8; Thurs. at 3 & 8, Sat. at 7:30 & 10; $22.50–$24.50. **Douglas Fairbanks Theater,** 432 W. 42nd St. (239-4321). ●●

THE FOREIGNER—Anthony Heald stars in Larry Shue's play about a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks. Tues.–Fri. at 8, Sun. at 3 & 7; Sat. at 7 & 10; $21–$24.50. **Astor Place Theatre,** 434 Lafayette Street (254-4370).

HANNAH SENESH—Play by David Schecter focusing on the life of the Hungarian-Jewish Freedom Fighter who was captured by the Germans and executed at the age of 22; featuring Lori Wilner. Tues.–Sat. at 8, Wed. at 2:30, Sun. at 2:30 & 5:30. **Cherry Lane Theatre,** 38 Commerce Street (989-2020).

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tues. thru Fri. at 8, Wed. & Sat. at 2, Sun. at 3, Sat. at 8; $26.50–$30. **American Place Theater,** 111 W. 46th (869-4731).

ISN'T IT ROMANTIC—Suzanna Hay, Justin Deas, Stephen Mendillo, David Andrews, and Page Johnson in Wendy Wasserstein's comedy about two women struggling with their careers; directed by Gerald Gutierrez. Tues. thru Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; thru 9/1. **Lucille Lortel Theater,** 121 Christopher Street (924-8782). ● **IRLS**

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this funny play, now in its fourth year, is set in a Skid Row flower shop run by a botanical genius with a flair for experimentation; music by Alan Menken, book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, vocally by Ira Hawkins; with Eydie Alyson, Andrew Hill Newman, Fyvush Finkel, Suzzanne Douglas, and Louise Robinson. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30, $27.50–$35. **Orpheum,** 126 2nd Ave. (477-2477). ●●

MAMMA I WANT TO SING—Desiree Coleman and Doris Troy in a gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer. Thurs. at 8 (all seats for this perf. $10); Fri. at 8, Sat. at 11 a.m., 2, 5 & 8; Sun. at 2 & 5; $15–$20. **Heckscher,** Fifth Ave. at 104th St. (534-2804). ●●

MAYOR—Lenny Wolpe has the title role in a musical based on the book by Mayor Edward I. Koch, with music and lyrics by Charles Strouse, book by Warren Leight; directed by Jeffrey Moss. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22–$27.50. **Top of the Gate,** 160 Bleecker Street (475-5120).

THE NORMAL HEART—Larry Kramer's timely play spans the period from 1981–84 during which years the incidence of AIDS in this country had escalated to epidemic proportions; directed by Michael Lindsay-Hogg. With Joel Grey, D. W. Moffett, David Allen Brooks, Michael Santoro, Philip Richard Allen, Concetta Tomei, William DeAcutis, Robert Dorfman, and Lawrence Lott. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; $18 and $20; thru 9/1. **Public/Anspacher Theatre,** 425 Lafayette Street (598-7150).

ORPHANS—Lyle Kessler's story of two brothers and the stranger who enters their home and subtly takes over their lives; inventively and energetically directed by Gary Sinise. Featured in the cast are Kevin Anderson, Terry Kinney, John Mahoney; and there is no better ensemble acting anywhere. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3, Wed. at 2; $14–$24. **Westside Arts Upstairs,** 407 W.43rd (541-8394).

PENN AND TELLER—Two talented stand-up artists in an uproarious carnival-sideshow-type entertainment, supervised by Art Wolff. Tues.–Fri. at 8, Sat. at 7 & 10; Wed. at 2, Sun. at 3; $17.50–$22.50. **Westside Arts,** 407 W.43rd (541-8394).

SPRINGTIME FOR HENRY—Tovah Feldshuh, Peter Evans, Jodi Thelen, and George N. Martin star in a revival of Benn W. Levy's 1931 comedy about a young ne'er-do-well infatuated with his puritanical secretary; directed by Tony Tanner. Tues.–Sat. at 8, Wed., Sat., & Sun. at 2; $18–$24. **Roundabout Theatre,** 100 E. 17th St. (420-1883).

VAMPIRE LESBIANS OF SODOM—Charles Busch's horror play, with curtain raiser *Sleeping Beauty or Coma*; directed by Kenneth Elliott; with Andy Halliday, Arnie Kolodner, Meghan Robinson. Tues.–Fri. at 8, Sat. at 8 & 11, Sun. at 3 & 7; $17.50–$20. **Provincetown,** 133 Macdougal St. (777-2571).

WHAT'S A NICE COUNTRY LIKE YOU . . . DOING IN A STATE LIKE THIS?—Political revue by Ira Gasman and Cary Hoffman, directed by Suzanne Hoffman; with Missy Baldino, Jane Brucker, Robert Resnick, Steve Mulch, Hugh Panaro. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $10–$15. **Actors Playhouse,** 100 7th Ave. So.(691-6226).

Theater Companies

AMERICAN THEATER EXCHANGE—Thru 8/31: *In the Belly of the Beast,* presented by the Mark Taper Forum, adapted by Adrian Hall and Robert Woodruff from Jack Abbott's prison letters to Norman Mailer, and from transcripts from Abbott's trial for the murder of Richard Adan. With William Allen Young, Andy Wood, and Andrew Robinson. Mon.–Fri. at 8, Sat. at 5 & 9, Wed. at 2; $20. **Joyce,** 175 8th Ave. (242-0800)

AMERICAN THEATRE OF ACTORS—*Romeo and Juliet,* with Claudia Ruffini, Thor Fields, and Jane Culley, directed by James Jennings. Wed.–Sat. at 8; $6. **ATA Outdoor Theatre,** 314 W. 54th (581-3044).

CHICAGO CITY LIMITS—*Choice Cuts,* favorites from the past and some new topics. Wed. & Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $10–$12.50. **Theater,** 351 E. 74th (772-8707).

DOUBLE IMAGE REPERTORY—John Patrick Shanley's *Savage in Limbo,* directed by Mark Linn-Baker, is set in a Bronx bar on a hot night. George F. Walker's *Filthy Rich,* directed by Max D. Mayer, is a gangster/gun moll/private eye opus. In repertory Tues. thru Sat. at 8 p.m., Wed. and Sun at 3 p.m.; 9/16 thru 11/24. Phone for specifics. **Double Image Theater,** 304 West 47th Street (245-2489).

FIRST AMENDMENT—Audience-suggestion improvisations and revues. Fri. & Sat. at 8:30 & 10:30; $10. **Theatre,** 2 Bond St. (473-1472).

JEWISH REPERTORY—*Pearls,* a musical with book, music, and lyrics by Nathan Gross, starring Metropolitan Opera mezzo-soprano Rosalind Elias, directed by Ran Avni, tells of a remarkable mother, her son, and his future bride; with Stan Rubin, Richard Frisch, Grace Roberts, Gloria Hodes, Daniel Neiden. Tues.–Thurs. at 8, Sat. at 8:30, Sun. at 2 & 7; $14–$17; thru 8/29. **Theatre,** 344 E. 14th (279-4200).

MERIDIAN GAY THEATRE—A revival of *If This Isn't Love!,* written by Sidney Morris, tells of a pair who become and remain lovers for over twenty years, with scenes taking place during each decade of their relationship; directed by the author. Eric Gutierres and Mitch Starr are the stars. Fri. and Sun. at 8 p.m., Sat. at 7 and 10 p.m.; $10. **Shandol Theatre,** 137 West 22nd Street (279-4200).

NEGRO ENSEMBLE COMPANY—Trevor Rhone's comedy about domestic turmoil and political troubles in Jamaica, directed by Clinton Turner Davis, has reopened for an extended run through Labor Day. Sullivan Walker and Hazel J. Medina have the starring roles. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8:30 p.m., Sun. at 2:30 and 7 p.m.; $12–$17. **Theatre Four,** 424 West 55th Street (246-8545).

REPERTORIO ESPANOL—*Luisa Fernanda: A 20th-Century Spanish Zarzuela; Puerto Rico: Encanto y Cancion,* a homage to the best, most popular composer of 19th and 20th centuries; *Cafe con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family in New York, and *Colon, Cristobal: El Genoves Alucinado,* Jose Ignacio Cabrujas's comedy. Thru August. $10 for plays and $15 for musicals. Spanish language programs. Call theater for details. **Gramercy Arts,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—The return engagement of Charles Ludlam's *The Mystery of Irma Vep,* a penny dreadful, starring Ludlam and Everett Quinton. Fri., Sat., and Sun. at 8 p.m. during August and September; $20. **Ridiculous Theatrical Company,** One Sheridan Square (691-2271).

SHAKESPEARE FESTIVAL IN THE PARK—A musical by Rupert Holmes, based on Charles Dickens's unfinished work, *The Mystery of Edwin Drood*; directed by Wilford Leach. Featured in the cast are Betty Buckley, Cleo Laine, George Rose, Patti Cohenour, Jerome Dempsey, Howard McGillin, and Larry Shue. Tues. thru Sun. at 8 p.m., thru 9/1. **Delacorte Theater,** enter at 81st Street and Central Park West or Fifth Avenue and 79th Street (598-7150). Free tickets are distributed, one per person, from 6:15 p.m. on day of performance.

SHELTER WEST—Steven Schwab's play about life in the Mississippi Delta, 8/26 and 24 at 8, 8/25 at 3; plus Brian Mori's *Memories* and Schwab's *Vampire Dreams,* 8/22 and 23 at 8. $5. **Theatre 22,** 54 W. 22nd (673-6341).

13TH STREET THEATER—Israel Horovitz's *Line,* in repertory with Steven Bellwood's *Dark Horses* and Alan Magill's *A Neurotic's Guide to Manhattan.* Thru October; $6. Call theater for specifics. **13th Street Theater,** 50 West 13th Street (675-6677).

WEST SIDE REPERTORY—A revival of George Bernard Shaw's *Candida,* a romantic comedy revolving about an eternal triangle; directed by Andres Castro. Fri. thru Sun. at 8 p.m., Sun. at 3 p.m.; $7; thru 9/1. **West Side Repertory,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ATTACK OF THE KILLER REVIEW—N. S. Leibowitz's and George Feltenstein's topical review, directed by Denny Shearer, deals with various aspects of city life, from relationships to yuppies. Thurs. and Fri. at 8 p.m., Sat. at 7 and 10 p.m.; $6; thru 8/31. A True Ensemble Theatre production at the **National Shakespeare Theatre,** 591 Broadway (734-8751).

FRESH FATIGUES—Written by Mark Blickley, directed by Robert Vogel. Wed.– Sat. at 8; $6; thru Sept. 7. **American Theatre of Actors,** 314 W. 54th St. (581-3044).

GOODNIGHT MS. CALABASH WHEREVER YOU ARE—Beck Lee's play, examining the seamier side of corporate America, tells of a disruptive black cleaning woman and a somnambulant chairman of the board. Featured in the cast are Paulene Meyers, Hewitt Brooks, and Stephanie Menuez. Wed. thru Sat. at 8 p.m.; thru 9/7; $8. **Newfoundland Theatre,** 6 West 18th Street (279-4200).

HEDDA GABLER—Laura Neal stars in the title role of Henrik Ibsen's 1890 study of a neurotic woman who tries to manipulate and control the destinies of other people; directed by Neal Weaver. Featured in the cast are Jerry Holst, Kurt Schlesinger, Lindsay Frost, Roni Genfan Brown, Herbert DuVal, and Kathleen Darcy. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; thru 9/1. **Meat & Potatoes Theatre,** 306 W. 38th (564-3293).

LAST OF THE REALLY GREAT RADIO JAZZ SHOWS—John Thomas Cooper's play about a disc jockey's last broadcast to his few remaining fans. John Cooper's *Sermonette,* is a monologue about a minister with a bible in one hand, a gun in the other. With Diane Gallagher, John T. Cooper, and Rich Samuelson (who also directs both). 8/23, 9/6, 7 at 8; $5. **Atlantic Gallery,** 164 Mercer St. (585-1408).

MURDER AT THE VICARAGE—Adapted by Mole Charles and Barbara Toy from Agatha Christie's novel, and directed by John Raymond. Thurs. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; $8; 8/23 thru 9/22. **Apple Corps,** 336 West 20th Street (929-2955).

THE ROBERTA FLACK FAN CLUB—Directed by Ronn Mullen. 8/22, 26, 29 at 8; $6. **Jason's Park Royal,** 23 W. 73rd St. (874-8091).

TALES OF TINSELTOWN—A movieland musical, by Michael Colby and Paul Katz; directed by Rick Lombardo. Mon.–Fri. at 8; $8; thru 8/31. **The Director's Company,** 133 Second Ave. at St. Marks Pl. (246-5877).

THE TIP OF THE ICEBERG—Nomi Rubel has written and directed a drama about relationships between two modern women and their companions; with Donna Elliott, Nancy Lawson, Gaston Penel, David N. Bentoff. Mon.–Wed. at 8; $8; thru 8/28. **Shandol Theatre,** 137 W. 22nd (874-6297 or 722-7067).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 noon to 6 p.m., Mon., Wed., and Fri.; 10:30–4:30, Tues. & Thurs. *New York* Magazine will be happy to advise you.

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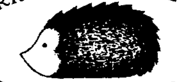

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ART

Galleries

Please phone galleries for summer hours.

SOLOS

Madison Avenue and Vicinity

MARC CHAGALL—Drawings and graphics from 1922–1984, thru 8/30. Sindin, 1035 Madison (288-7902).

MICHAEL HEIZER—Paintings, sculpture, drawings and photographs, thru 9/14. Fourcade, 36 E. 75th (535-3980).

EGON SCHIELE—Seventeen paintings, thru 8/31. Sabarsky, 987 Madison (628-6281).

ALBERT STRAUSMAN—Wood-and-metal sculptures that resemble clocks, thru 9/7. Marymount Manhattan College, 221 E. 71st (472-3800).

PAUL WEINGARTEN—Paintings, thru 8/23. Salander-O'Reilly, 22 E. 80th (879-6606).

57th Street Area

OLIVER JOHNSON—Paintings, pastels, and drawings of cats, thru 9/15. Felicie, 141 E. 56th (752-7567).

East Village

SYDNEY BLUM—An installation of canvas and earth entitled, "Mirrored Mortality," thru 8/25. Avenue B, 167 Ave. B (473-4600).

SoHo and TriBeCa

JASPER JOHNS—"The Screenprints"—an exhibition of all of his work in the silkscreen medium, thru 8/24. Lorence-Monk, 568 Broadway (431-3555).

WILLIAM W. RADAWEC—Three large figurative paintings, thru 9/2. Windows on White, 62 White.

NIEVES SAAH—Expressionistic paintings, thru 8/31. 22 Wooster (431-6445).

Other

ALEXANDER ARCHIPENKO—Drawings, reliefs, constructions and polychrome reliefs, 8/22-10/27. Bard College, Annandale-on-Hudson, N.Y. (914-758-6822).

ILYA BOLOTOWSKY—Biomorphic paintings from the '30s, including the reconstruction of his WPA Williamsburg Mural, thru 9/15. Fine Arts Center, SUNY, Stony Brook, N.Y. (516-246-6846).

RAFAEL COLON MORALES—Paintings that reflect this artist's Caribbean heritage, thru 9/3. Otto Rene Castillo Center, 7 E. 20th (505-0170).

ROBERT QUIJADA—Painted and textured constructions, thru 9/30. St. Peter's Church, 54th and Lexington (935-2200).

NANCY SCOTT—White relief sculptures made of paper, thru 9/23. St. Peter's Church, 619 Lexington (935-2200).

GROUP SHOWS

Madison Avenue and Vicinity

ARADER—23 E. 74th (628-3668). Drawings, watercolors and prints by artists who traveled through the American West in the 1830's, including Bodmer, Catlin, Miller; thru 8/31.

CHILDS—956 Madison (772-6606). Watercolors and other works on paper celebrating the summer, by Lewis, Luce, Meissner, Simon, Woodbury; thru 9/7.

DAVIS & LANGDALE—746 Madison (861-2811). Works on paper by 19th- and 20th-century British and American artists, including Anderson, Haseltine, Herder, Lear, Prendergast; thru 8/30.

EINSTEIN—1018 Madison (628-8782). Recent work by gallery artists, including Cornell, Faden, Pekarsky, Sleigh, others; thru 8/23.

GRAHAM MODERN—1014 Madison (535-5767). Paintings and sculpture by gallery artists; thru 8/23.

KREN—22 E. 65th (861-9933). Drawings by Horn, Peglau, Taylor; prints by Chamberlain, de Maria, Haacke, Lewitt, Marden, Twombly, others; thru 8/31.

MARBELLA—28 E. 72nd (288-7809). Paintings of nature from the 19th and early 20th centuries, by Bierstadt, Cropsey, Hallowell, Marsh, Sloan, others; thru 10/5.

MATHES—851 Madison (249-3600). Paintings and works on paper by Anthony, Bower, Mazur, Roseman, others; thru 8/31.

MCCARRON—1014 Madison (772-1181). Prints and drawings by Old Masters; thru 9/2.

SOLOMON—959 Madison (737-8200). Paintings and sculpture by Calder, Rothko, Smith, others; thru 8/30.

SPANIERMAN—50 E. 78th (879-7085). Paintings about summer, by Bierstadt, Chase, Hassam, Metcalf, Sharp, Williamson, others; thru 9/30.

WENDER—3 E. 80th (734-3460). Modern and contemporary Chinese paintings; thru 9/2.

57th Street Area

ALEXANDER—20 W. 57th (757-3721). Classic prints by Beal, Clarke, Cornell, Diebenkorn, Grooms, Jacquette, others; thru 8/23.

DEUTSCH—20 W. 57th (765-4722). American 20th-century works, by Avery, Baziotes, Dove, Graves, Hartley, Henri, Marsh, others; works by Aptekar, Daniel, Kelley, Mayer, Schultz; thru 9/30.

FISCHBACH—24 W. 57th (759-2345). Paintings by gallery artists; thru 8/31.

HEESY—50 W. 57th (245-1420). Works by gallery artists, including Brown, Cohen, Heizer, Mazur, Stayton, others; thru 8/30.

KENNEDY—40 W. 57th (541-9600). "The Legacy of Napoleon"—etchings, lithographs and engravings from that period, thru 8/30.

MERRIN—724 Fifth (757-2884). "The Cat in Pre-Columbian Art," thru 8/30.

PACE—32 E. 57th (421-3292). Paintings by Close, Dine, Dubuffet, Jensen, Picasso, Schnabel; sculpture by Calder, Flanagan, Nevelson, Samaras, Steinberg; thru 8/31.

PROTETCH—37 W. 57th (838-7436). Architectural drawings by Ambasz, Bofill, Ferri, Graves, Hejduk, Krier, Mack, Rudolph, Vinciarelli; thru 8/30.

ROSENBERG—20 W. 57th (757-2700). Paintings, drawings, sculpture, prints and tapestries by Calder, Chagall, Dali, Marini, Matta, Miro, others; thru 9/14.

ST. ETIENNE—24 W. 57th (245-6734). European and American landscapes by Corinth, Gerstl, van Gogh, Klimt, Mihaesco, Moses, others; thru 9/13.

SAMUELS—11 E. 57th (355-6444). Old Master paintings and drawings from the 15th–18th centuries; thru 8/31, (by appt.)

WASHBURN—42 E. 57th (753-0546). "The Park Avenue Cubists"—paintings by Frelinghuysen, Gallatin, Morris, Shaw, others; thru 8/31.

WUNDERLICH—41 E. 57th (838-2555). Paintings and bronzes of the American West by Bierstadt, Borein, Farny, Moran, Remington, Russell, Seltzer, Sharp; thru 9/7.

East Village

CAPP—223 E. 10th (982-4444). Works with women as the theme, by Benish, Chariot, Goertz, Perkins, Piperno, others; thru 8/25.

NOW—430 E. 9th (674-3211). "Micro Wave"—works by Anthony, Buggiani, Keever, Sharp, Wall, others; thru 9/1.

SHARPE—175 Ave. B (777-4622). Paintings by Barni, Bonechi, Bonami; thru 8/25.

13TH HOUR—530 E. 13th (475-1350). Works "in color," by Gottesfeld, Huang, McDonald, Popescu, Werner, others; thru 8/25.

TRIBAL ARTS—84 E. 10th (982-4556). "African Masks: Mediators Between Two Worlds," thru 8/30.

SoHo and TriBeCa

ADLER—578 Broadway (925-3336). Works by gallery artists, including Canright, Clough, Santlofer, Solomon, Zucker, others; thru 8/31.

BAUM—109 Hudson (219-9854). "Independent Visions"—works by Lower, Mindich, Schwartz, Siboney, Smith, Vasquez; thru 8/31.

BROMM—90 W. Broadway (732-6196). "City Streets," with works by Castoro, Kostabi, Prol, Scarpulla, Wodiczko, others; thru 9/28.

HOFFMAN—429 W. Broadway (966-6676). Works by gallery artists, including Brady, Buchwald, Eddy, Ferrer, Nicastri, Sullivan, others; thru 9/5.

JACK—138 Prince (966-4235). Paintings, sculpture, works on paper by Coignard, Fortune, Lage, McCormick, Pleet, Villa, others; thru 8/31.

JACOB K. JAVITS FEDERAL BUILDING—26 Federal Plaza. Fifth Annual Caribbean-American Art Exhibition; thru 8/30.

JAY—13 Jay (925-9424). "The Animal Within"—works by Bonk, Brown, Chia, Cucci, DuBasky, Hansell, Juarez, others; thru 8/31.

KNOWLTON—153 Mercer (431-8808). Works by Bramson, Embry, Gilliam, Pindell, Piccillo, others; thru 8/23.

NEO PERSONA—51 Hudson (406-9835). Works by Bates, Coyer, Cutler, Kladis, others; thru 8/30.

NICHOLS—83 Grand (226-1243). Prints by Cady, Clark, De Woody, Himmelfarb, Richmond, others; thru 8/31.

SEGAL—568 Broadway (431-0010). Paintings of the American West, by Audubon, Bodmer, Catlin, Miller; thru 9/16.

Other

CITY GALLERY—2 Columbus Circle (873-9640). Works by Filipino artists; thru 9/13.

FEDERAL HALL—26 Wall. Works by artists in the U.S. Coast Guard; thru 9/6.

JAMAICA ARTS CENTER—161-04 Jamaica Ave., Jamaica, N.Y. (718-658-7400). "Designed, But Not Realized," with works by Flanagan, Mauren, Mitchell, Pindell; thru 10/12; mixed-media works by artists of the Henry Street Settlement, including Burton, Caldwell, Gutierrez, Shatz, others; thru 9/7.

10 ON 8—Eighth Ave. at 53rd. Nine artists of "Group Scud;" thru 9/14.

VERED—70A Park Place, East Hampton, N.Y. (516-324-3303). Works by Brooks, Close, de Kooning, Flavin, Hokanson, others; thru 9/12.

WAVE HILL—675 W. 252nd, Bronx (549-3200). "The Lotus are Blooming"—contemporary Chinese paintings; thru 9/18.

Photography

TOM BRAZIL—Photographs of the Dance Theater Workshop's 1984/85 season, thru 9/9. Bessie Schonberg Theater, 219 W. 19th (691-6500).

TEDDY EISENBERG—Underwater photographs, thru 9/10. Gordin, 4 Morton (242-6209).

SANDI FELLMAN—20" x 24" Polaroid photographs showing compositions of materials, flowers and female figures, thru 8/23. Witkin, 415 W. Broadway (925-5510).

FRENCH CULTURAL SERVICES— 972 Fifth (570-4400). "Fresson Photographs: A Unity of Vision"—works by Batho, Faucon, Fresson, Horvat, Plossu, Stewart, others; thru 8/31.

I.C.P.—1130 Fifth (860-1777). Pioneers of Soviet Photography: 1917-1941; Soviet Photography of World War II: 1941-1945; thru 9/8.

SUSAN LEONARD—Underwater photographs of fish, invertebrates, wrecks, and reefs, thru 9/2. Burgundy, 467 Amsterdam (787-8300).

LIGHT—724 Fifth (582-6552). Photographs, works on paper and sculpture by Blell, Crile, Gibson, Groover, Hewitt, Malanga, Samaras, others; thru 9/20.

MILLER—38 E. 57th (319-1800). Recent photographic self-portraits by Berg, Friedlander, Kertesz, Samaras, Sherman, others; thru 8/30.

MUNICIPAL ART SOCIETY—457 Madison (935-3960). Photographs from the Bettman Archives that illustrate the tradition of celebration, entertainment and vitality in the Times Square area; thru 9/11.

OVERSEAS PRESS CLUB—52 E. 41st (679-9650). Four decades of photographs by Harvey Fondiller, taken on assignment in Alaska, Mexico, Surinam; thru 8/30.

PACE/MACGILL—11 E. 57th (759-7999). "Swimmers"—photographs by Cartier-Bresson, Dahl-Wolf, Erwitt, Frank, Meyerowitz, Stieglitz, others; thru 8/31.

STOREFRONT FOR ART AND ARCHITECTURE—51 Prince (431-5795). Photographs of the poor and homeless; thru 8/31.

WOLF—30 W. 57th (586-8432). 19th- and 20th-century photographs about life in the summer, by Bartholomew, Devine, Sternfeld, Weston, others; thru 8/23.

Performance

CREATIVE TIME'S ART ON THE BEACH—Battery Park City Landfill, Gate 18, Chambers and West Sts. (571-2206). 8/21 at 6:30: Claudia Fitch, Lenora Champagne and Glen Velez; 8/25 at 6:30: Bill Lane, Suzanne Fletcher, John Heys, William Jacobson and Diane Torr. Sneakers and blankets are advised. $6.

MUSEUM OF MODERN ART SCULPTURE GARDEN—14 W. 54th (708-9400). 8/23 at 8: Theater, movement and sound designer Linda Mussman installs her latest work with the help of approx. fifteen dancers, singers, and musicians. Free.

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. Mon.–Sat. 10–5. $1.50, seniors and children 75 ¢. Architectural Ceramics: Eight Concepts; thru 8/24.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10–5:45; Wed., Fri.–Sat. 10–9. Contribution $3; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . Mountain of the Mist; thru 9/2 . . . Moving a Museum: The Rothschild Collection of Birds; thru Aug. . . Collector's Choice: Sea Shells of Nathan L. Halpern; thru Summer...The Art of Cameroon; thru 10/15.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . Japanese Ghosts and Demons: Art of the Supernatural; thru 9/1 . . .Tibet: Images from the Remote Himalayas—photographs by Sara Jacobson; thru 9/1.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1 . . . Emerging Expressions: The Artist and the Computer; thru 9/22 . . . The Bronx: A Celebration; thru '86 . . . Miriam Cruz: Painting Constructions; thru 9/5 . . . Cari Rosmarin: Recent Works; thru 9/5 . . .Anxious Interiors; 8/21–10/27.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Pyramid: A Wall Drawing by Sol Lewitt; thru 9/2 . . . Park Slope Artists; thru 9/9 . . . Mingei: Japanese Folk Art from the Brooklyn Museum Collection; thru 9/30.

THE CENTER FOR AFRICAN ART, 54 E. 68th St. (861-1200). Tues.–Fri. 10–5, Sat. 11–5, Sun. 12–5. $2:50, seniors and students $1:50. Sets, Series and Ensembles in African Art; thru 10/20.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $2; seniors and students $1, free Tues. after 5 . . . Wine: Celebration and Ceremony; thru 10/13 . . . Rare Illustrated Design Books; thru 10/6 . . . Chicago Furniture: Art, Craft and Industry, 1833–1983; thru 8/25 . . . Carnegie Libraries: Sesquicentennial Celebration; thru 9/1.

DOG MUSEUM—51 Madison Ave., at 27th St. (696-8350). Tues.–Sat. 10–5, Wed. 10–7. $2 donation. The Era of the Pet; thru 8/31.

EVERSON MUSEUM OF ART—401 Harrison St., Syracuse, N.Y. (315-474-6064). Sun., Tues.–Fri. noon-5, Sat. 10–5. Frederick Gardner: Retrospective; thru 9/8 . . . Selections: European Art in Syracuse Collections; thru 9/8.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10–4. Free. A city landmark, period rooms, Washingtonia, etc...A Pageant of American Independence: The Watercolors and Drawings of Harry A. Ogden; thru 8/30.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1, students and seniors 50¢ Sun. 1–6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3, students and seniors $1.75. (Free Tues. 5–8). Modern Masters . . . Painterly Visions: 1940–1984: From the Guggenheim Museum Collection; thru 9/3...Collection Gallery: Recent Acquisitions; thru 9/15.

THE HUDSON RIVER MUSEUM—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-4963-4550). Wed.–Fri. 10–5:30, Thurs. til 9, Sat.–Sun. noon–7. Domestic Rituals: Photography of Mary Frey; thru 10/21...Calder Creatures Great and Small; thru 9/15...Judith Huf; thru 9/1...Marcia Dalby: Sculpture; thru 9/22 . . .Wish You Were Here: Postcards from the Collection; thru 10/13.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.–Sun. 10–5 (last admission 4). $4.75, children $2.50, seniors $4. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit. The Hall of Honor, living memorial to American heroes. . . A full-size replica of World War I S.E.5 fighter plane.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8. Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75 . . . The Jewish Patrons of Venice—Part I; thru 9/29 . . . Recent Acquisitions: Contemporary American Art; thru 9/3 . . .Personal Visions: The Batkin Collection of Israeli Art; The Furman Collection of Jewish Ceremonial Art; The Schulman Collection of 20th-Century American Art.; thru 10/6 . . . The Holocaust by George Segal with Photographs by Ira Nowinski; thru 9/22.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2:25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C., Through the Third Century A.D . . . New Galleries for Ancient Near Eastern Art . . . The Camera and the Photograph: Images in Light; thru 1/5 . . .Man and the Horse; thru 9/1 . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor; thru 9/1 . . . Revivals and Explorations: Decorative Arts in England and France, 1850–1900; thru 9/8 . . . Keynotes: Two Centuries of Piano Design; thru 11/29 . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . Taino Art of the Dominican Republic; thru 10/13 . . . The Engravings of Giorgio Ghisi (1520–1582); thru 10/3 . . . Selection Two in the new Esther Annenberg Simon Gallery, thru 9/2. . .Karl Bodmer's America: Watercolors and Drawings; thru 10/6...American Stoneware: Selections from the Collection of Arthur and Esther Goldberg; thru 9/8...Marie Zimmermann: Art and Craft in Metal; thru 9/8...The 'Iron-Wire' Line: The Art of Chinese Figure Painting; thru 12/29. **The Cloisters**, Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.–Sat. 10:30–5, Sun. 1–5. $3 suggested donation . . . Closed thru 9/3.

EL MUSEO DEL BARRIO—1230 Fifth Ave., (831-7272). Tues.–Fri. 10:30–4:30, Sat.–Sun. 11–4. Puerto Rican Abstract Artist Tony Bechara: Five-Year Retrospective; thru 8/31.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30–8; Wed.–Sun. 10:30–5:30. $2; seniors and students $l; free Tues. eve. Southern Folk Art; thru 8/25.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.–Sat. 10–5; Sun. 1–5, $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern . . .Lady from Anadarko; thru 12/29.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12–8, Wed.–Sat. 12–5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily . . . Discovery: Rare Honeymooners; thru 9/26 . . .Highlights from the Collection: Music and Comedy; thru 9/26.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.–Sun. 12–6. $3; children and seniors $1.75. In Perspective, permanent exhibition on the history and development of holography . . . Light Years . . . Setsuko Ishii: New Experiences in Perception; thru 9/15.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $4.50; students $3; seniors $2. (Thurs. 5–9 pay as you wish). New West Wing . . . Kurt Schwitters; thru 10/1 . . . Ricardo Bofill and Leon Krier: Architecture, Urbanism, and History; thru 9/3 . . . New Work on Paper 3; thru 9/3 . . .New Photography; 8/22–12/3.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5. Free. New Toy Gallery . . . Rooms from the Home of John D. Rockefeller Sr . . . Fine Figure of a Woman; thru 9/15 . . . Broadway's Best: Tony Award Designs 1973–1983; thru 9/15 . . . Collecting New York.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.–Fri. 10–4:30; Sat., Sun. 1–5. Closed Mon. Free . . . American Artists Abroad: The European Experience in the 19th Century; thru 9/2.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12–8, Wed.–Sun. 12–5. (Free Tues. 5–8). $2:50, seniors and students $2. Selections from the Permanent Collection . . . Luis Melendez: Spanish Still Life Painter of the 18th Century; thru 9/1 . . .The Figure in 20th-Century American Art: Selections From The Metropolitan Museum of Art; thru 9/1.

NEW YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.–Fri. 11–5, Sat. 10–5, Sun. 1–5, $2; children 75¢. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700–1865 . . . Centuries of Childhood in New York; thru 8/25 . . . Audubon's Birds of North America: The Original Watercolors; thru 9/14 . . . The Statue of Liberty: America's Symbol of Freedom in Souvenirs and Ephemera; thru 1/5 . . . Chicago and New York: Architectural Interactions; thru 10/26 . . . Metropolis in Mourning: Ulysses S. Grant, 1822–1855; thru 9/1.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily ex. Sun. 10–6; some collections to 9 . . . Landmarks in English Literature; thru 12/31 . . . New York by George Forss; thru 8/31 . . . New World Voyages; thru 8/20. **Lincoln Center.** Made in America: Modern Dance Then and Now; thru 9/14.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.,Thurs., Fri. 10–5; Wed. 10–8; Sat.–Sun. 1–6. Contribution suggested. Ponce de Leon: In Search of the Fountain of Youth—paintings by Joe Zucker; thru 9/22 . . . Material Pleasures: Furniture for a Postmodern Age; thru 10/20 . . . The Wool Print: Architect-Designed Fabrics for Chairs; thru 10/20.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10–5, Sat.–Sun. 1–6. $1; children 50¢. The Fine Art of Collection I; thru 10/6 . . .Recent Acquisitions and Notables from the Permanent Collection; thru 10/6.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.–Sun. 1–5. $1, students and seniors 50¢. Ukrainian Folk Costumes. . . To Preserve a Heritage: The Story of the Ukranian Immigration in the United States . . . Pysanky—Ukrainian Easter Eggs; thru 9/2.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $3, seniors $1.50. (Free Tues. 6–8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Drawing Acquisitions: 1981–1985; thru 9/22 . . . Figures from the 1950s; thru 8/25 . . . Michael Heizer Dragged Mass Geometric; thru 9/1. **Whitney Museum at Philip Morris**, 42nd at Park (878-2550). Art for the Masses 1911–1917, A Radical Magazine and Its Graphics; thru 10/3.

Auctions

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). Next sale 9/10. **East**, 219 E. 67th St. (570-4141). Next sale 9/4.

DOYLE—175 E. 87th St. (427-2730). 8/21 at 10: Furniture and Decorations. On view from 8/17.

PHILLIPS—406 E. 79th St., (570-4830). Next sale 9/14.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). Next sale 9/10.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availabilty, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, August 21

MOSTLY MOZART—Festival Orchestra, Gerard Schwarz conductor; flutist Jean-Pierre Rampal, pianist Grant Johannesen. Overture to Mozart's *The Marriage of Figaro*; Hoffmeister's Flute Concerto in E-flat; Wranitsky's Flute Concerto in D; Chopin's "La ci darem la mano" Variations; Haydn's Symphony No. 104, "London." Avery Fisher Hall at 8. $8, $13. Pre-concert recital at 7: Rampal, Ritter, Johannesen.

ILLINOIS JACQUET BIG BAND—Count Basie birthday tribute. Lincoln Center Out-of-Doors Festival, Damrosch Park at 8:15. Free.

MYUNG JEAN KEH, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

NEW YORK SAMBA BAND—Bryant Park, Sixth Ave. and 40th-42nd Sts., at noon. Free.

LOWELL HERSHEY—Classical music by a brass quintet. World Trade Center plaza at 12:15. Free.

ANGEL DUET—Baroque and classical music. McGraw-Hill Park, west of Sixth Ave., between 49th and 50th Sts., at 12:30. Free.

NORTH/SOUTH CONSONANCE, Max Lifchitz director. Equitable Tower lobby, 120 Broadway near Wall St., at 12:30. Free.

PATRICIA TREGELLAS, with a string quartet. CUNY mall, 42nd St. west of Fifth Ave., at 12:15. Free.

AVENTURA—Latin jazz. Citicorp Market, Lexington Ave. and 54th St., at 5. Free.

BESSER'S BAG—Trumpeter Wally Besser and a Dixieland band. Union Square Park, Fourth Ave. and 17th St., at 7:30. Free.

DEBORAH MAYS—Rock. George Washington Bridge bus station, 178th St. and Broadway, at 4:30. Free.

ROBERTO CLEMENTE WEEK—At 3:30, Jamilah and his "hard-funking" band. At 6, Conjunto Classico; salsa. Roberto Clemente State Park, W. Tremont Ave. and Matthewson Rd., Bronx. Free.

SEUFFERT BAND, George F. Seuffert, conductor. Beach 116 St., Rockaway Park, Queens, at 7. Free.

LENNY CHERRY—Bronx Park East and Waring Ave., Bronx, at 7:30. Free.

Thursday, August 22

MOSTLY MOZART—The Beaux Arts Trio, with violist Michael Tree, double-bassist Michael Morgan. Mozart's Piano Trio in C, K. 548; Schumann's Piano Trio No. 1 in d, Op. 63; Schubert's Quintet in A, "Trout." Avery Fisher Hall at 8. $8, $13.

LINCOLN CENTER OUT-OF-DOORS—Manhattan Marimba Quartet. Chamber music, North Plaza at 6:15. Free. See also Dance, below.

IAN KENNEDY, fiddler from Scotland. At Blackbird, St. John's Lane, south of York St. in Tribeca, at 8 (219-2207). $7.

KATHLEEN WEBER, soprano/**GARY NORDEN,** pianist. Handel, R. Strauss, Boulanger, Hundley. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

KIT MCCLURE BIG BAND—Olympic Tower, Fifth Ave. at 51st St., at 5:30. Free.

KENNY DEVERN—Dixie music. 1411 Broadway Plaza, at 38th St., at 12:15. Free.

LOLLY BIENENFELD—Dixie music. City Hall steps, Park Row–Broadway, at noon. Free.

QUINTET OF THE AMERICAS, woodwinds. Music of North and South America. Equitable Tower lobby, 120 Broadway near Wall St., at 12:30. Free.

KIT MCCLURE TRIO—1 Dag Hammarskold Plaza, 47th St. between Second and Third Aves., at 12. Free.

WHITE TIE AND TAILS—Classical music. Exxon Park, west of Sixth Ave., 49th–50th Sts., at 12:30. Free.

STAN AULD—Port Authority bus terminal, Eighth Ave. and 41st St., at 4:30. Free.

PROJECT RETURN BAND—Union Square Park, Fourth Ave. and 17th St., at noon. Free.

RONNIE NYOGETSU SELDIN, playing the shakuhachi, a Japanese bamboo flute. New York Open Center, 83 Spring St. (219-2527), at 8. $10.

NEW YORK CHORAL SOCIETY SUMMER SING—Robert DeCormier conducts season finale: Thompson's *Frostiana*, Mozart's *Requiem*. CAMI Hall, 165 W. 57th St., at 7:30. $5 includes score.

NEW YORK PHILHARMONIC, Leonard Slatkin conductor. Schuman's *Credendum*; Haydn's Symphony No. 85; Dvorak's Symphony No. 8; Tchaikovsky's *Marche Slav*. Marine Park, between Ave. U and Fillmore Ave., Brooklyn, at 8. Free. Hotline: 877-2011.

DANIEL BLUMENTHAL, pianist/**IK-HWAN BAE,** violinist/**TOBY HOFFMAN,** violist/**PETER WILEY,** cellist. A Haydn piano sonata; Beethoven's Trio in G, Op. 9, No. 1; Brahms's Piano Quartet in g, Op. 25. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $8.

PAUL ANKA IN CONCERT, with comic Lou Carey. Midwood Field, E. 16th St. between Aves. K and L, Brooklyn, at 7:30. Free.

ROBERTO CLEMENTE DAY CONCERTS—At 1, Futuristics, with disco music. At 6, All-star band, with salsa. Roberto Clemente State Park, W. Tremont Ave. and Matthewson Rd., Bronx. Free.

DON PAYNE QUARTET—Jazz. McDonald Park, Queens Blvd. between Yellowstone Blvd. and 70th Rd., Forest Hills, at 7. Free.

INSTITUTIONAL RADIO CHOIR—Fort Greene Park, Brooklyn, at 6. Free.

BRONX-PARKS MUSIC—Max Goldberg, Co-op City Section 1. Nick Paone, Waterbury-LaSalle Playground. Each at 7:30. Free.

RAY RIVERA SWING BAND—Beach 84th St. and Boardwalk, Rockaway, Queens, at 8. Free.

RHYTHM AND BLUES—RACCA Singers' Satellite program. Bedford Stuyvesant Restoration Corporation, 1368 Fulton St., Brooklyn, at 1. Free.

Friday, August 23

MOSTLY MOZART—Festival Orchestra, Gerard Schwarz conductor; pianist Claudio Arrau. Movements from Mozart's Serenade, K. 250, "Haffner," with violinist Charles Haupt; Beethoven's Piano Concerto No. 4; Mozart's Symphony No. 41, "Jupiter." Avery Fisher Hall at 8. $8, $13.

GREENWICH VILLAGE JAZZ FESTIVAL—Annual Dewar's event opens with a free concert at 5, in Washington Square Park, foot of Fifth Ave. below 8th St.: Stan Getz Quartet, Kenny Burrell Trio . . . Also, the George Coleman Quartet plays at the Jazz Center of New York, 380 Lafayette St. (505-5660), at 9 and 10:30. $10. See also Nightlife, page 148.

STEEL PULSE—Music on the Pier, at Pier 84, 45th St. and the Hudson River (249-8870), at 7:30. $10.

LINCOLN CENTER OUT-OF-DOORS—At 5, Capricorn Theatre Company in "Music in the Western Country," music, dance, and humor from 1800 to 1850. See also Dance, below. Free.

ROY CAMPBELL QUARTET—Jazz. Royal Court Theater, 301 W. 55th St. (997-9582), at 9 and 11. $10.

MATTHEW SULLIVAN, oboist; music by Poulenc, Lifchitz, Schumann, Schuller. Equitable Tower lobby, 120 Broadway near Wall St., at 12:30. Free.

KEN SHAKIN, pianist. Galleria, 115 E. 57th, at 12. Free.

DEUCE QUINTET—Ellen Seeling and Jean Fineberg, other musicians. Jazz. Bryant Park, Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

NEW MUSIC CONSORT—Percussion ensemble. Exxon Park, west of Sixth Ave., 49th-50th Sts., at 12:30. Free.

SECOND CHANCE—A folk trio with guitar. Centerfold, 263 W. 86th St. (866-4454), at 8. $4.

CELEBRATE BROOKLYN—African Connection, with Saku Silah and Koya Kamara; modern soul blended with a Third World style. Also Mikata, ensemble of dancers, musicians, singers. Prospect Park Bandshell, P.P.W. and 9th St., at 8. Free.

Saturday, August 24

MOSTLY MOZART—See 8/23. Season finale.

GREENWICH VILLAGE JAZZ FESTIVAL—George Coleman Quartet, at the Jazz Center of N.Y., 380 Lafayette St. (505-5660), at 9 and 10:30; $10 . . . Also, the Steve Lacy Trio, soprano-saxophonist with bassist Jean Jacques Avenel and drummer Oliver Johnson. Greenwich House, 27 Barrow St. (242-1785), at 8 and 10:30. $10.

VOIX ET HARMONIE, Michel DeJean choirmaster. Haitian choir of 48, in religious, popular, and folk music. Cathedral of St. John the Divine, 112th St. and Amsterdam Ave., at 3. Free.

LINCOLN CENTER OUT-OF-DOORS—At noon, On the Lam Street Band. At 5, RACCA Singers' Satellite program. At 8:15, Damrosch Park, Sweet Honey in the Rock, with "songs of struggle and social significance." Free. See also Dance, below.

DIONISIO A. LIND, carillonneur. Riverside Church, the Drive at 122nd St., at noon. Free.

ROY CAMPBELL QUARTET—See 8/23.

MICKEY BASS QUARTET—Jazz. Citicorp Market, Lexington Ave. and 54th St., at 7. Free.

CELEBRATE BROOKLYN—Baba Olatunji's Drums of Passion in a celebration of African life. Also Sounds of Gumbe, with Nat Buckle, a.k.a. Mr. Voice, in a mix of jazz, calypso, and African rhythm. Prospect Park Bandshell, P.P.W. and 9th St., at 8. Free.

METRO ORCHESTRA—American rock music. 161st St. between Jackson and Forest Aves., Bronx, at 3. Free.

CRYSTAL IMAGE, a dance band. Also Mime X Two. Canarsie Pier, Foot of Rockaway Pkwy. at Belt Pkwy. overpass, Brooklyn, at 12:30. Free.

ELWOOD BUNN AND DOWN YONDER—Ft. Hamilton Pkwy. and 101st St., Brooklyn, at 2. Free.

MOODS PAN GROVE—Brower Park, Brooklyn, at 2. Free.

STEVE LAWRENCE AND EYDIE GORME—Music at Jones Beach, Wantagh, L.I. (516-221-1000), at 8. $17.50, $20.

Sunday, August 25

GREENWICH VILLAGE JAZZ FESTIVAL—George

Coleman Quartet, at Jazz Center of N.Y., 380 Lafayette St. (505-5660), at 9 and 10:30. $10.

LINCOLN CENTER OUT-OF-DOORS—Folk Heritage Day. At noon, "Encounters." At 2, Cajun music by Beausoleil. At 3, Appalachian Delta music by Sid Selvidge. At 4, Celtic music by the Tannahill Weavers. At 5, I Giullari di Piazza with music and dance of southern Italy. At 6, Mississippi blues by Monroe "Guy" Jackson. At 8:15, the Reel World String Band, Damrosch Park. At 9, Damrosch Park, folksinger David Bromberg. See also Dance, below.

ROY CAMPBELL—See 8/23. Tonight at 7 and 9.

MANNES COLLEGE STUDENTS—Central Park Dairy, west of the zoo at 65th St., at 1. Free.

DIONISIO A. LIND—See 8/24. Today at 10:35 a.m. Free.

SALON BON TON ENSEMBLE—Concert and open jam session. Grant's Tomb, 123rd St. and Riverside Dr., 2 to sundown. Free.

HARLEM WEEK PROGRAMS—Megacist, 135th St. between Lenox and Fifth Aves., at 4:30. Star Fire, with Ricky Williams and Angela Blake, 125th St. between Lenox Ave. and Adam Clayton Powell Jr. Blvd., at 6. Both free.

BRONX ARTS ENSEMBLE, Milton Rosenstock conductor. "Romantic Serenades": Dvorak's Serenade in d, Op. 44; John Freeman's Serenade for flute, oboe, bassoon; Enesco's *Dixtuor* for double wind quintet. Van Cortlandt Mansion, Broadway at 242nd St., Bronx, at 2. Also at Keating Hall, Fordham U., Bronx Rose Hill Campus at Southern Blvd., at 4. Both free.

VIRTUOSI QUINTET, woodwind ensemble. Rameau's Suite in G; Rossini's Wind Quartet No. 6; Farkas's *Ancient Hungarian Dances.* Wave Hill, 252nd St. and Independence Ave. (549-2200), at 5:30. $5.

CELEBRATE BROOKLYN—Kimati Dinizulu and the Kotoyo Society, with Sankofa music. Also Women of the Calabash, in a blend of sounds from the Caribbean, Africa, and Latin America. Prospect Park Bandshell, 9th St. and P.P.W., at 8. Free.

MARION COWINGS AND KIM SHAW, jazz singers, with guitarist Vic Juris, bassist Steve Laspina, drummer Kenny Washington. Brooklyn Botanic Garden, 1000 Washington Ave. (718-622-4433), at 3:15. Free.

VOIX ET HARMONIE—See 8/24. Today, at Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing, at 7. $10 contribution.

SEUFFERT BAND, George F. Seuffert conductor. Forest Park, Queens, at 3. Free.

DANIEL BLUMENTHAL, others. At 4. See 8/22.

CAESAR DIMAURO JAZZ ENSEMBLE—Music of Porter, Kern, others. Clay Pit Ponds State Park Preserve, picnic area, Charleston, S.I., at 3. Free.

STEVE ADELSON/KEN SIMON QUARTET—Bay 8th St. Playground, Brooklyn, at 2. Free.

THE POINTER SISTERS—Music at Jones Beach, Wantagh, L.I. (516-221-1000), at 8. $17.50.

Monday, August 26

GREENWICH VILLAGE JAZZ FESTIVAL—Clark Terry Quintet, program dedicated to Chris Woods. Jazz Center of New York, 380 Lafayette Ave. (505-5660), at 9 and 10:30. $10.

LAURA HAMILTON, violinist/**LANNY PAYKIN**, cellist. Music by Handel, Beethoven, Ravel. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

RICHARD WAGNER, clarinetist, in a program of Brahms sonatas, other works. Equitable Tower lobby, 120 Broadway near Wall St., at 12:30. Free.

ASTORIA BRASS QUINTET—1 Dag Hammarskjold Plaza, 47th St. between Second and Third Aves., at 12. Free.

LEW ANDERSON—A big jazz band. Bryant Park, Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

JOE CUNNINGHAM ORCHESTRA—Irish music. Inwood Park, 207th St. and Seaman Ave., at 8. Free.

BRONX-PARK CONCERTS—Peggy Lawrence, Ft. Independence Park at 7:30. David Cedeno and Orchestra, Thomas Moore Park, 165th St. and Longfellow Ave., at 8. Free.

ROSEMARY CLOONEY IN CONCERT—Heckscher Park, Huntington, L.I., at 8:30. Free.

Tuesday, August 27

GREENWICH VILLAGE JAZZ FESTIVAL—See 8/26 . . . Also the Billy Bang Sextet, "the Fire Within." Greenwich House, 27 Barrow St., at 8. $10.

MARA WALDMAN, pianist. Trinity Church, Broadway at Wall St., at 12:45. Free.

LINCOLN CENTER OUT-OF-DOORS—New York Chamber Orchestra, at 6:15. Free.

JUDITH OTTEN, soprano/**MARCIA ECKARD**, pianist, with viola, violin, and horn. Music by women composers. Equitable Tower, 120 Broadway near Wall St., at 12:30. Free.

STRING OF PEARLS—Vocal jazz ensemble. Exxon Park, west of Sixth Ave., 49th–50th Sts., at 12:30. Free.

GOSPEL CHOIR—Along with a N.Y.C. Mission Society Cadet Corp review. Bell Plaza, 42nd St. and Sixth Ave., at noon. Free.

RAY ALEXANDER—Jazz. Grace Plaza, Sixth Ave. and 43rd St., at 12:15. Free.

CAIMANO—Fusion. Cooper Park, Seventh St. and Third Ave., at noon. Free.

J.R. MITCHELL—Jazz. 1411 Broadway Plaza at 38th St., at 12:15. Free.

RENE GRAND—Latin music. Steps of City Hall, Park Row and Broadway, at noon. Free.

VISHNU WOOD AND SAFARI EAST—State Office Building, 163 W. 125th St., at noon. Free.

COMMUNITY JAM—Political rock. Truck and Warehouse, 79 E. 4th St. (254-5060), at 7:30. $3.

NEW YORK PHILHARMONIC, Zubin Mehta conductor; tenor Neil Shicoff. Beethoven's Symphony No. 7; arias from *La Boheme* and *Tosca*. Tchaikovsky's *1812 Overture*. Prospect Park, Brooklyn, at 8. With fireworks. Free. Weather hot line: 877-2011.

JERRY GONZALEZ AND THE FORT APACHE BAND—Bushwick Park, Brooklyn, at 8. Free.

ROSEWOOD CHAMBER ENSEMBLE— Summer pops concert. Thompson Hill Park, 43rd St. and Greenpoint Ave., Sunnyside, Queens, at 7. Free.

JIMMY BUFFETT/CORAL REEFER BAND—Jones Beach, Wantagh, L.I. (516-), at 8. $14.75.

Opera

New York City Opera
At the New York State Theater

THROUGH NOVEMBER 17. $6–$29. Note: all foreign-language operas are subtitled in English. Tues., 8/20, at 8: Gilbert and Sullivan's *The Mikado*, Stahl conducting; with Munro, Shaulis, R. McKee, Serbo, Billings, J. McKee, Cossa. 8/21 at 8: Bellini's *Norma*, Bonynge conducting; with Stapp, Forst, Grayson, Dansby. 8/22 at 8: Bellini's *I Puritani*, Mueller conducting; with Robinson, Fowler, Long, Dworchak. 8/23 at 8: Massenet's *Manon*, Serebrier conducting; with Peterson, Hadley, Titus, Wells. 8/24: no matinee; at 8: Puccini's *Turandot*, Keene conducting; with Kelm, Hynes, West, Dworchak, Fazah, Perry, Thomas Poole (debut). 8/25 at 1: Bizet's *Carmen*, with Marsee, Christos, Michele McBride (debut), Iauco, Gray, Wexler. 8/25 at 7: *Norma*; same as 8/21. No performance 8/26. 8/27 at 8: *Turandot*; same as 8/24.

Other

LIGHT OPERA OF MANHATTAN—Through 8/25: Romberg's *The New Moon.* Norman Thomas H.S., 111 E. 33rd St. (532-6180). Wed.–Sat. at 8; matinees Wed. at 2, Sat. and Sun. at 3:30. $17.50, $20.

Dance

ANNABELLA GONZALEZ DANCE COMPANY—World Trade Center Plaza, 8/22 at 12:15. Free.

CHASE SALUTES—Rachel Harms Dance Company, 8/22 at 12:15. Laroque Bey Dance Company, 8/27 at 12:15. Chase Manhattan Plaza, Nassau and Liberty Sts. Free.

DAVID PARSONS, in his own work, including two premieres. Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 8/22–28 at 8. $7.

ELINOR COLEMAN DANCE COMPANY— Bryant Park, Sixth Ave. and 40th–42nd Sts. 8/27 at 12:30. Free.

LINCOLN CENTER OUT-OF-DOORS—8/22: Spoke the Hub Dancing, at 5. 8/23: At 8:15, Damrosch Park, a country-dance party. 8/24: Dance Compass of New Jersey, at 2:30. 8/25: Myung Sook Chun Korean Dancers, at 1. All free.

SPOKE THE HUB DANCING—Continental Insurance Atrium, 180 Maiden Lane at Front St., 8/21 at 12:15. Free. See also Lincoln Center, above.

MARIANAS
Excerpts from GOURMET MAGAZINE
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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh fettuccine with smoked salmon and sour cream, leg of lamb with scallions and basil, baby flounder with tomato coulis. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 6–11:30, Sat. 6:30–12:30. Available for private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

A DISCOVERY OF SOHO—451 Broome St., at Mercer St., 334-1222. Casual. Continental. Spcls: chicken ambassador, pasta primavera, red snapper. Res. sug. L Mon.–Fri. 11:30-4. Br Sat.–Sun. 11:30-4. D Mon.–Sat. 5–midnight. Private parties for 200. **(M)** AE, DC.

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CINCO DE MAYO—349 W. Broadway, bet. Broome & Grand Sts., 226-5255. Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–4. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. nightly. **(M)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American/seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.–Sat. 11:30–5. D Mon.–Fri. 5–11, Sat. to midnight, Sun. 11:30 a.m.–11 p.m. Private parties for 30–100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15–10. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli. Open daily 7:30 a.m.–midnight. **(I)** No Credit Cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.–Fri. 8–10. L & D Mon.–Fri. 11:45–9. Closed Sat.–Sun. **(M)** AE, CB, DC, MC, V.

GEORGINE CARMELLA—165 Mulberry St., bet. Grand & Broome Sts., 226-3999. Dress opt. Regional Italian. Spcls: pollo novello arrosto, mozzarella fritta, ravioli al burro fuso e salvia. Res. sug. D only Tues.–Sat. 6–11, Sun. 2–10. Closed Mon. **(M-E) AE.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.–Fri. 11:30–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: salmon sausage with cucumber, tomatoes, and herb sauce; scallop ravioli with leek and fennel in a tomato butter sauce, salmon fillet with three caviars in a lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Sun.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. noon–4. Prix fixe D. Ent. Private parking. **(M)** AE, CB, DC, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** AE, CB, DC, MC, V.

LA BARCA—40 Fletcher St., bet. South & Front Sts., 514-9704. Casual. Italian. Spcls: homemade fettuccine primavera, pollo Capri, seafood alla Barca. Res. sug. L Mon.–Sat. noon–4. D Mon.–Fri. 4–9, Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE ST. JEAN DES PRES—112-114 Duane St., bet. Broadway & Church St., 608-2332. Casual. Belgian. Spcls: tomates "cerise" farcies aux crevettes grises, feuillete d'escargots aux tomates fraiches, escalope de veau Roquefort, homard farci a la brunoise de legumes. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–4. D Mon.–Sat. 6–11. Prix fixe for L & D. Private parties for 50–150. Free D parking after 6. **(M)** AE, DC, MC. V.

LO SCAMBIO—55 Liberty St., at Nassau St., 406-2900. Casual. Italian-Continental. Spcls: veal chop frescati, red snapper marechiare, lobster fra diablo. Res. sug. L & D Mon.–Fri. 11:45–9:30. Private parties for 160. Pianist Tues.–Fri. Closed Sat.–Sun. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

OCEAN CLUB—107 Reade St., 513-0610. Casual. Continental/Seafood. Spcls: seafood mixed-grill, bouillabaisse, medaillons of veal a la creme. Res. sug. L Mon.–Fri. 11:30-4. D Mon.–Thurs. 4–11:30, Fri.–Sat. to midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-soft-shell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** AE, MC.

ROEBLING'S BAR AND GRILL—11 Fulton St., 608-3980. Casual. American/seafood. Spcls: fresh Norwegian salmon in mustard sauce, Roebling's fish stew, grilled sirloin steak. Res. sug. L Mon.–Sat. 11:30–5. Br Sun. 11:30–4:30. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Bar open till 2 a.m. **(M)** AE, CB, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** AE, CB, DC, MC, V.

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Casual. Continental/nouvelle. Spcls: stuffed shrimp with chive butter, cornish hen pepperonate, veal scallops with wild mushrooms & fresh herbs. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11:30–5. D daily 6–midnight. Ent. Thurs.–Sat. eves., & Br Sun. Private parties for 30–150. **(M)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** AE, CB, DC, MC, V.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D daily 5–1. Complete D. Ent. by opera and popular singers. **(M)** AE, CB, DC, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thurs. 4–midnight, Fri.–Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon–5. D daily 5–3 a.m. Outdoor café. **(I)** MC, V.

CHARLIE MOM—47-49 Seventh Ave. South., bet. Bleecker & Morton Sts., 255-2848. Casual. Szechuan. Spcls: tangerine beef, di-chromatic chicken, fruits of the sea, mixed chinese vegetables, fried ice cream. Res. sug. L Mon.–Fri. noon–3. Dim Sum Br Sat.–Sun. noon–4. D Sun.–Thurs. 3–midnight, Fri.–Sat. to 2 a.m. Private parties for 60. Also **464 Sixth Ave., bet. 11th-12th Sts., 807-8585. (I) AE, MC, V.**

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.–Sat. 5:30–

10:30, Sun. 4:30–10. Closed Mon. **(M)** AE, CB, DC, MC, V.

CORNELIA STREET CAFE—29 Cornelia St., 989-9319. Casual. French country. Spcls: homemade country pate, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest & lemon, fresh pasta with broccoli and chevre. Res. sug. B Mon.–Fri. 9–11. Br Sat.–Sun. 9–5. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. Ent. **(I-M)** AE, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–11. **(M)** No Credit Cards.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas & chicken mole.Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** AE, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: goat cheese ravioli, duck breast carpaccio, warm raspberry gratin. Res. nec. L Mon.–Fri. noon–3. Br Sun. 11:30–4. D daily 5:30–midnight. Late night S. **(M)** AE, CB, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican/Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.–11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** AE, CB, DC, MC, V.

KIKUSUI—7 W. 8th St., 674-2718. Casual. Japanese. Spcl: sushi. D daily 5–midnight. **(M)** AE.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.–Fri. noon–3. D and after theater S daily 5:45–11:30. Br Sat. & Sun. noon–4. **(M)** AE, CB, DC, MC,V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. **(M) AE, DC, MC, V.**

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.–Sun. 6:30–10. Closed Mon. **(E)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon–midnight daily. **(I-M)** AE, DC, MC, V.

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug. Open Mon., Wed.–Sun. noon–11 p.m. Closed Tues. **(M)** AE, CB, DC, MC, V.

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: baked crabmeat Creole, pan-fried whole bass with scallions & ginger, grilled sliced sirloin with cracked pepper, olive oil & lemon, fresh & smoked salmon salad. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–4, Sun. 11–4:30. D Sun.–Thurs. 6–11:30, Fri. to 12:30, Sat. 6:30–12:30. Ent. nightly from 9:30. **(M)** AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M) AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** AE,DC.

TIO PEPE—168 W. 4th St., 242-9338. Casual. Spanish/Mexican. Spcls: zarzuela mariscos, merluza cantabrica, paella Valenciana, chimichangas. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Sun.–Thurs. 4–1 a.m., Fri.–Sat. to 2 a.m. Private parties for 10–75. Ent. nightly. **(I)** AE, CB, DC, MC, V.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.–Sat. noon–2. D Mon., Wed.–Sat. 6–10:15, Sun. 5–9:15. Closed Tues. **(M)** No Credit Cards.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.– Thurs. 11 a.m.–midnight, Fri.–Sun. to 1 a.m. Br Sat.– Sun. 11–5. Private parties for 100. **(I)** No Credit Cards.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** AE, DC, V.

VILLAGE GREEN—531 Hudson St., 255-1650. Dress opt. American. Spcls: summer special 1½-lb. lobster, swordfish, salmon, steak, banana Foster, frozen souffle. Res. sug. D Tues.–Sat. 5:30–11:30. Private parties for 50. Pianist Tues.–Sat. from 5 p.m. Closed Sun. & Mon. **(M)** AE, MC, V.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken potpie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.–Fri. 11:45–2. D Mon.–Fri. 5:15–10:30, Sat. to 11:30, Sun. 4:30–9:30. Br. Sun. noon–3:30. **(I)** AE, CB, DC, MC, V.

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5:30–11:15, Fri.–Sat. to 11:45. Ent. nightly. Closed Sun. during Aug. **(M) AE, V.**

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(I-M)** AE, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Spcl. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** AE, CB, DC, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav/Continental. Spcl: ambassador à la Ziggy (chicken, veal, & filet mignon in a wine sauce). L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to 4 a.m. Disco Fri.–Sat. Pianist Mon.–Thurs. 6:30–10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** AE.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. 3–1, Sun. 3–midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–10:30, Sat. 4–11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish/Continental. Spcls: paella Valen-

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ciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.–midnight. Br Sat.–Sun. noon–4. (M) AE, CB, DC, MC, V.

IL GALLETTO—120 E. 34th St., 889-1990. Casual. Northern Italian. Spcls: angel hair primavera, pollo Galletto, vitello Quo Vadis. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11. Private parties for 25. Closed Sun. during Aug. (M) AE, CB, DC, MC, V.

IL GIARDINO—233 E. 34th St., 689-0497. Dress opt. Northern Italian. Spcls: venison Il Giardino with polenta, stuffed veal chop, medaglioni di vitello alla champagne. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. (M) AE, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pre-theater D. (M) AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. (M) AE, DC, MC, V.

LA TRIESTINA—241 Lexington Ave., bet. 34th–35th Sts., 532-9256. Dress opt. Northern Italian. Spcls: capellini primavera, veal alla casa, chicken Triestina. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Closed Sun. (M) AE, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. (M) AE, CB, DC, MC, V.

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. (E) AE, CB, DC.

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. (I-M) AE, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. (M) AE, CB, DC, MC, V.

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso bucco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. (M) AE, CB, DC, MC, V.

ROMA NOVA—166 E. 33rd St., 683-8027. Dress opt. Northern Italian. Spcls: baked clams verdi, tortellini al pane, fettuccine bolognese. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. (M) AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. (M) AE, DC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30–4:30. Bar open till 4 a.m. Outdoor cafe. (I) AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard, thru 9/3, summer salad festival. L Mon.–Fri. noon–2:30. D daily 6–11. Pre-theater D 5:30–7:30. Ent. nightly 5:30–1. (M) AE, CB, DC, MC,V.

14th–42nd Streets, West Side

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Pianist nightly. Closed Sun. (I-M) AE, CB, DC, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Fri. 11:45–3:30. D Mon.–Fri. 3:30–9. Complete L & D. Closed Sat.–Sun. thru Aug., except for private parties. (I) AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. (M) AE, DC, MC, V.

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso bucco, veal tonnato, homemade pasta, gnocchi. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. Closed Sun. (M) AE, CB, DC, MC, V.

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. (M) AE, CB, DC, MC, V.

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. (M) AE, DC, MC, V.

LAVIN'S—23 W. 39th St., 921-1288. Dress opt. American. Spcls: roast pheasant, grilled rabbit, Coho salmon in sauces of American wines. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10. Private parties for 100. Closed Sat.–Sun. (M) AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. (M) AE, CB, DC, MC, V.

PADDY'S CLAM HOUSE—367 Seventh Ave., bet. 30th–31st Sts., 244-1040. Casual. Continental. Spcls: lobster, seafood, steak, chops. Res. sug. L Mon.–Sat. 11–4. D Mon.–Sat. 4–10. Closed Sun. (I-M) AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. from 6 p.m. Closed Sun. (I-M) AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken Marbella, coulibiac of Norwegian salmon, N.Y. shell steak. Res. nec. L cruise boards at 11:30. D cruise boards at 5:30. Private parties for 15–700. Dancing. (E) AE, MC, V.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon–midnight. Private parties. Pianist Tues.–Sat. (M) AE, CB, DC, MC, V.

43rd–56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. (I-M) AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. (M-E) Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. AE, CB, DC, MC, V.

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–midnight. Private parties for 20–60. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

BRASSERIE—100 E. 53rd St., 751-4840/751-4841. Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6–11. Br Sat.–Sun. noon–5. L Mon.–Fri. 11–5. D daily 5–10. S daily 10–6 a.m. (I) AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. (E) AE, CB, DC, MC, V.

CAPTAIN'S TABLE—860 Second Ave., at 46th St., 697-9538. Dress opt. Seafood Mediterranean. Spcls: red snapper en papillote, grilled whole fish with Provencale herbs, soft shell crabs. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. 5–midnight. Closed Sun. (M) AE, MC, V.

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon–midnight. **(I)** AE, CB, DC, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, ribs, Res. sug. L Mon.–Fri. 11:30–3:30. D Mon.–Fri. 3:30–11, Sat. to 11:30, Sun. 3–10. Piano bar in saloon Mon.–Fri. 5–11. Free D parking Mon.–Sat. 5–midnight. **(M)** AE, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** AE, CB, DC, MC, V.

CHEZ VONG—220 E. 46th St., 867-1111. Dress opt. Cantonese/hunan/szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir fried with chinese vegetables, Peking style pork loin. Res. sug. L daily 11:30–3. D daily 6–11:30. Private rooms for 8-60. **(E)** AE, CB, DC.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M) Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(E)** AE, CB DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.–Thurs. 11:30 a.m.–11 p.m., Fri.–Sat. to 1 a.m. **(M)** AE, CB, DC.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

JOE & ROSE—747 Third Ave., bet. 46th–47th Sts., 980-3985. Casual. American/Italian. Spcls: steak, lamb chops, fish, manicotti. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sat.–Sun.thru Labor Day. **(M)** AE, DC.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 4–midnight. Banquets for 10–150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA PIAZZETTA—Drake Swissotel, 440 Park Ave., at 56th St., 223-3876. Casual. Continental/Swiss. Spcls: l'emince de veau Zurichoise, sauteed breast of duckling with blueberry sauce, fillet of sole with mushrooms in paprika wine sauce. Res. nec. B buffet daily 7–10:30. L daily 11:30–2:30. Br Sun. 11:30–2:30. D daily 5:30–11:30. Pianist Mon.–Fri. 8–midnight. **(M-E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. Closed Sat.–Sun. during August.**(E)** AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

L'ENDROIT—208 E. 52nd St., 759-7373. Formal. Classic French. Spcls: rack of lamb en croute, Dover sole Dieppoise, escalope de veau aux champignons. Res. sug. L Mon.–Fri. noon–3. D Mon.– Sat. 5:30–midnight. Private parties for 40. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E) AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed thru 9/3. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American/Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7–9:30. Buffet L Mon.–Sat. 11:30–2:30. D daily 5–midnight. Snack menu daily 11:30 a.m.–midnight. Champagne buffet Br Sun. 11–3. **Lobby Bar:** Daily noon–midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.–Fri. noon–3 a.m., Sat. from 1 p.m., Sun. 5–midnight. Bar open 1 hr. later. Ent. Mon.–Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.–Fri. 6–10. Private parties. Closed Sat.–Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** AE, CB, DC, MC, V.

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

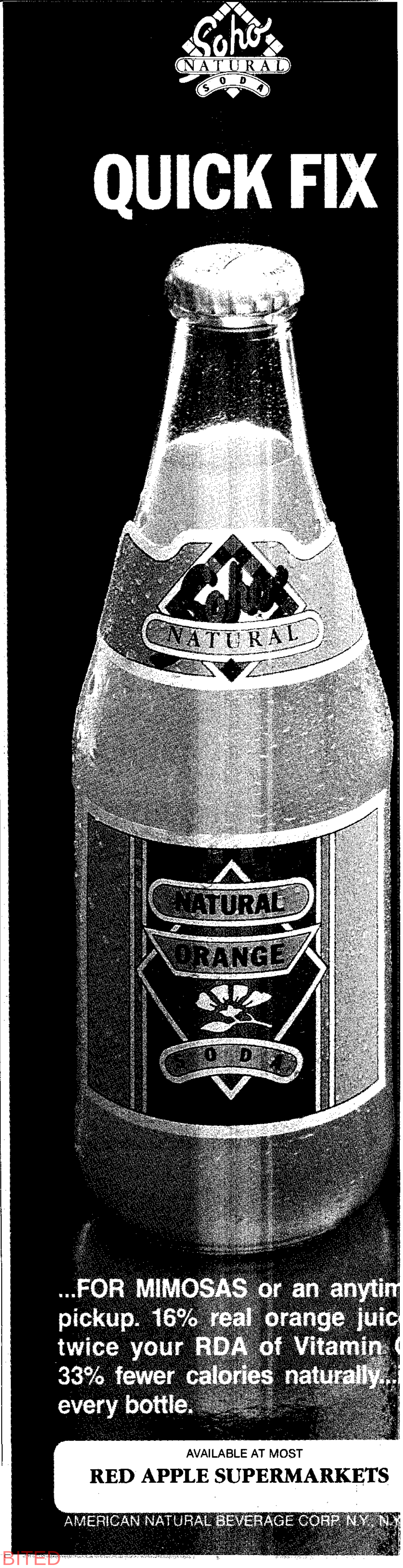
SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M) AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** AE, CB, DC, MC, V.

TAI PEI—712 Third Ave., bet. 44th & 45th Sts., 697-6776. Casual. Szechuan/Hunan/Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon–3. D daily 3–10. Private parties for 10. **(I-M)** AE, DC, MC, V.

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M) AE, CB, DC, MC, V.**



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RESTAURANT DIRECTORY

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking/Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon–3. D daily 6–midnight. Private parties for 10–60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L & D. Banquet room 20–100. **(M) AE, CB, DC, MC, V.**

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Tues.–Sat. noon–3. D Tues.–Sat. 5–11. Closed Sun. & Mon. **(M)** AE, CB, DC.

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.–Fri. 7:30–11. Br Sat.–Sun. 9–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. **(M)** AE, CB, DC, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Summer garden. Closed Sun. **(E)** AE, CB, DC, MC, V.

BEANSTALK—1221 Sixth Ave., bet. 48th–49th Sts., 997-1005. Casual. Nouvelle/American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon.–Sat. 11–4. Br Sun 11–4. D Mon. 4–9, Tues.–Thurs. to 11, Fri.–Sat. to 11:30, Sun. to 8. Private parties for 180. **(I)** AE, CB, DC, MC, V.

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.,** 593-1627. **(M) AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: assorted smoked meats, boneless breast of chicken in white peppercorn sauce, pasta & fish du jour. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Private parties for 15–60. **(M)** AE, MC, V.

CAFE 43—147 W. 43rd St., 869-4200. Casual. French/International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11:30. S 11:30–1:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3.

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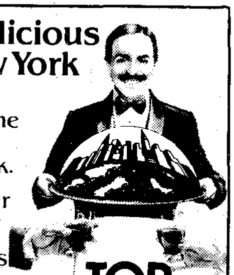

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L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. (I-M) AE, CB, DC, MC, V.

CARAMBA!—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. (I) AE, CB, DC, MC, V.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. (M) AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. (M) AE, CB, DC, MC, V.

EL JEREZ—234 W. 56th St., 765-4535/245-9817. Casual. Spanish/Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon.–Fri. noon–11 p.m., Sat.–Sun. 1–11. (I-M) AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. (M) AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–9. Pre-theater D 5–6:30. Discount parking after 5:30. Closed Sun. (I-M) AE, V.

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 5:30–10:15. Complete L & D. Closed Sun. (I-M) AE, CB, DC, MC, V.

GALETO'S—40 W. 56th St., 757-3351. Casual. Continental. Spcls: cornish hen Galeto, turkey breast steak, fresh salmon or swordfish grilled on hardwood charcoal. Res. sug. L daily 11–4:30. D daily 4:30–11. (M) AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30–4. D Sun.–Thurs. 4–midnight, Fri.–Sat. to 1 a.m. Complete L & D. (I) AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. (M) AE, CB, DC, MC, V.

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. (M) AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Closed Sun. (M) AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. (M) AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. (I) AE.

LA CREPE CAFE—57 W. 56th St., 247-1136. Casual. French. Spcls: crèpes, veal marengo, boeuf bourguignonne. Res. sug. Open Sun.–Thurs. 11:30 a.m.–11:30 p.m., Fri.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. (I) AE, CB, DC, MC, V.

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. (E) AE, DC.

LARRE—846 Seventh Ave., bet. 54th–55th Sts., 586-8096. Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Closed Sun. (I-M) AE, CB, DC, MC, V.

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. Also **La Veranda—60 E. 54th St.,** 758-5560. (M) AE, CB, DC, MC, V.

LE MADELEINE—405 W. 43rd St., 246-2993. Casual. French. Spcls: fresh tuna seviche, blackened bluefish, calves liver framboise. Res. sug. L Mon–Fri. noon–4. Br Sat.–Sun. 11:30–4. D daily 5–midnight. Outdoor garden. (I-M) AE, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. (I-M) AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

NICOLE—870 Seventh Ave., at 56th St., in the Omni Park Central Hotel, 484-3360. Casual. French. Spcls: bouillabaisse, steak au poivre, steak tartare. Res. sug. B daily 7–10:30. L daily 11:30–5. D daily 5–1:30 a.m. (M) AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. (M) AE, DC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French/Italian. Res. sug. Cocktails Mon.–Fri. from 4, Sat. from 3, Sun. from noon. D Sun.–Mon. 5–10 (open till midnight), Tues.–Sat. to 11:30 (open till 1 a.m., Fri.–Sat. till 2.) Pre-theater D 5–7. Br Sun. 11:30–3. Live orchestra Tues.–Thurs. 7–1 a.m., Fri.–Sat. 8–2 a.m., Sun. 6–midnight. Music charge after 7. (M). **Rainbow Grill:** Jacket required. Nightclub offering French/Italian menu. Res. sug. D Mon.–Thurs. 7–midnight, Fri.–Sat. to 12:30. Shows Mon.–Sat. 9:15 & 11:30 (show cover). (M) AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. (M) AE, CB, DC, MC, V.

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian/American. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. (M) AE, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L & D. Closed Sun. & holidays. (M) AE, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Closed Sun. (M-E) AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.–Sat. 11:45–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. (M) AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. (I) AE, CB, DC, MC, V.

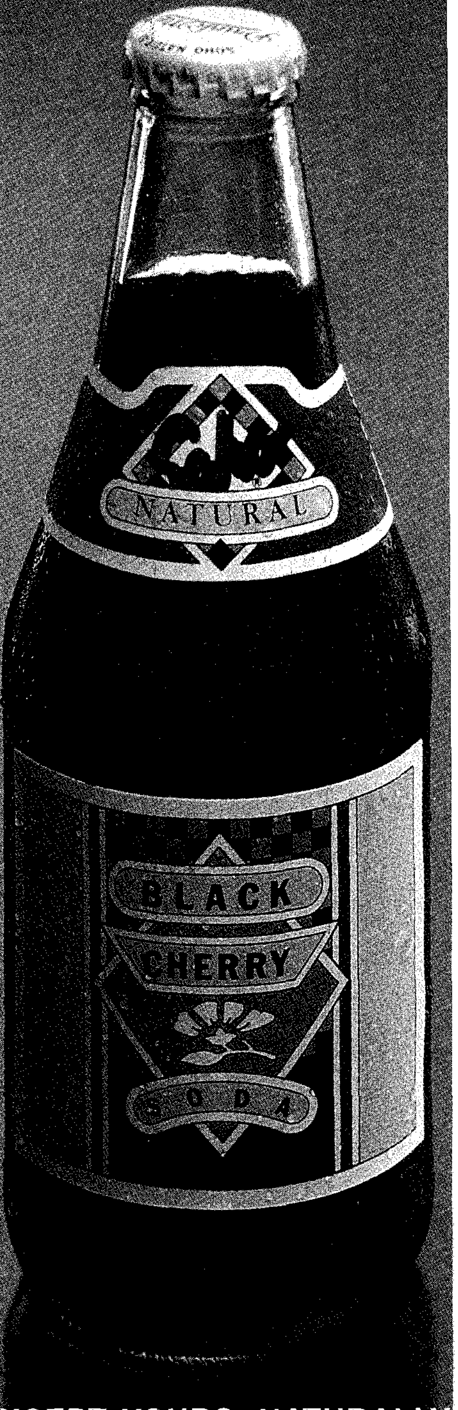
SEEDA II—309 W. 50th St., 586-4040. Casual. Thai. Spcls: sate, curry, meekrob, tod manpla. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties. Closed Sun. Also **Seeda Thai—204 W. 50th St.,** 586-4513. (I) AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. (I) No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/-Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.– Sat. 5–11. Ent. Tues.–Sat. Closed Sun. (M-E) AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. (E) AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.–1 a.m. Ent. nightly. Private par-



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57th-60th Streets

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.–Fri. noon–midnight, Sat. to 1, Sun. 3–midnight.**(M)** AE, DC, V.

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** AE, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.–Sat. 8 a.m.–11 p.m., Sun. 9 a.m.–9 p.m. Br Sun. noon–4. **(I)** AE, DC.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse. D daily 5:30–11. Complete D. **(M)** AE, DC, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** AE.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** AE, CB, DC, MC, V.

NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties for 70. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.–Sun. 7–11. L Mon.–Sat. noon–3. Br Sun. noon–3. D Sun.–Thurs. 5:30–11, Fri.–Sat. to 11:30. S daily till 12:30 a.m. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Sat. 7:30–noon. L Mon.–Sat. noon–2:30. Br Sun 11–2:45. Tea Mon.–Fri. 3:30–8, Sat.–Sun. from 4. "After 8": Mon.–Fri. 8–1 a.m., Sat. to 2 a.m., Sun. to midnight. **(E) Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to 11:30, Sun. 4–11. Bar: Mon.–Thurs. 11:30 a.m.–12:30 a.m., Fri. 11:30–1:30, Sat. 3–1:30, Sun. 4–11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.–Sat. 8–midnight. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: *couscous, tartare de saumon,* angel's hair primavera. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Pre-theater D 5:30–7. Closed Sun. **(M)** AE, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. 11:45–3:30. Prix fixe buffet Br Sun. 11:45-3:30. D daily 5–midnight. **(M)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open Sun.—Fri. 11:30 a.m.– midnight, Sat. to 12:30 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SANDRO'S—420 E. 59th St., 355-5150. Casual. Italian. Spcls: grilled vegetables, ravioli stuffed with sea urchin roe, zampone with polenta, lamb chops with balsamic vinegar. Res. sug. D daily 5–midnight. **(M)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

ZONA ROSA—211 E. 59th St., 759-4444. Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. **(I-M)** AE, CB, DC, MC, V.

Above 60th Street, East Side

ABE'S STEAKHOUSE—1290 Third Ave., at 74th St., 861-6600. Dress opt. American. Spcls: USDA prime steak, chops, fresh seafood. Res. sug. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11, Sun. to 10. Pianist Tues.–Sat.**(M)** AE,DC.

ALO ALO—1030 Third Ave., at 61st St., 838-4343. Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L & D daily 11 a.m.–2 a.m. Br Sat. & Sun. 11–6. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/-French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.–Sat. 6–9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

BORDER CAFE—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. Res. sug. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** AE, DC, MC, V.

CAFE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, cote de veau aux morilles. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Complete L & D. Closed Sun. **(E)** AE, CB, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. Outdoor cafe. **(I-M)** AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D daily 6–1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7–10:30 a.m. Buffet L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11.**(M-E)** AE, CB, DC, MC, V.

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L

OTHER EVENTS

Happenings

TAKE TO THE STREETS this weekend, for some late-August fairs, two of them 8/25. Festival of the Americas is an international 15-block block party, along Avenue of the Americas, a.k.a. Sixth Ave., between 35th and 50th Sts., from 11 a.m. to 7 p.m. and hosted by the A. of the A. Association. Mariachis, street entertainers, marching bands will stroll the thoroughfare, and there'll be five big stages for more formal programs—at 40th, 42nd, 45th, 47th, and 49th Sts. Restaurants and cafes will get into the act, and also out in force will be scads of vendors of collectibles, antiques, arts and crafts, memorabilia (rain date 9/1 . . . Also 8/25, 11–8, the annual Brighton Jubilee in Brooklyn, along Brighton Beach Ave. from Coney Island Ave. to Corbin Pl. All kinds of entertainment and collectibles, with a main stage near the Oceana Theater. There'll be aerobics dancers, the Winnie Wilson Puppets, children's rides, and, of course, FOOD . . . On a smaller scale, also in Brooklyn, the Arts in the Plaza crafts fair will be an al fresco event hosted by the Bedford Stuyvesant Restoration Corp., 8/24, 25. 10–6, at 1368 Fulton St. Expect the usual wide array of arts and crafts. Note that on 8/30 at 1, there'll be a fashion show in the same spot.

JAZZ, ON LAND AND SEA: Please note that in last week's column, we gave a wrong information number for the jazz cruises on the South Street Seaport Museum's sidewheeler, the "Andrew Fletcher." Phone the Museum at 669-9400, or buy tickets at the kiosk, Pier 16 on the East River at Fulton St. . . . Meanwhile, the Dewar's Village Jazz Festival continues until 9/2 (note Music, Nightlife, and Movie listings), with special free events: 8/26 at 5, at Seventh Avenue South, the club at No. 21, a jazz video showcase. 8/27 at 2, a panel on legislation vis-a-vis musicians, and at 6, a solo recital by pianist Yosuke Yamashita; both these at Sweet Basil, 88 Seventh Ave. So.

THE MAGICAL WORLD OF DISNEY—At Radio City Music Hall, through 8/29. A stage show that features Mickey Mouse and Donald Duck along with the Rockettes and other non-cartoon characters. Also a Disney feature (see Movie listings): Tue., Wed., Thu. at 12:30, 4, 7:30; Fri., Sat., Sun. at 10:30, 1:30, 4:30, 7:30. $12, $14; 757-3100.

MORE ENTERTAINING THOUGHTS under the "festival" tag include the ongoing Lincoln Center Out-of-Doors. This week's schedule (see also Music and Dance, page 136): 8/21 at 5, the Dell'Arte Players Company from California, in "Malpractice, or Love's the Best Doctor." 8/22 at 10:30 a.m., a children's play, "Animal Tales of India," by the East-West Fusion Theatre. 8/23 at 8:15, Damrosch Park, a country-dance party. 8/24 at noon, the Eulenspiegel Puppet Theater. 8/25 is Folk Heritage Day, beginning at noon with "encounters," and continuing into the evening (see Music and Dance listings). 8/27 at 10:30 a.m., Salt and Pepper Mime with "Journey: Tales of Africa" . . . Roberto Clemente Week is being celebrated through 8/24 at the Bronx state park named for the popular Pittsburgh Pirates player, who died at 38. 8/19, a senior citizens dance with music by the Bethune Big Band and Orlando Marin's orchestra; 8/22 at 1, David Ransey, a breakdancing magician, and a musicians' baseball game; 8/23 at six, a disco-exercise session and at 6:45, a fashion show; 8/24, a sock-hop, with the Cleftones at 6 and the Teenagers at 7. All free, at the park, W. Tremont Ave. and Matthewson Rd.; note Music listings, page 136, for other Clemente Week events.

NEW YORK EXPERIENCE—Multi-screen spectacle of the city's past and present. Shown on the hour, Mon.–Thu. 11 a.m.–7; Fri. and Sat. 11–8; Sun. noon–8. McGraw-Hill Building, Sixth Ave. near 48th St. (869-0345). $4.50; children under 12, $2.75.

ON THE LATE-AUGUST CALENDAR: A cultural sport in China, Wushu is a combination of martial arts, gymnastics, and acrobatics, and you can see it as performed by experts on two dates: 8/22 at the Asia Society, 725 Park Ave. (288-6400, ext. 286); tickets, $20. Also 8/24 at 3:30 and 7:30, at the Triplex Theater, 199 Chambers St. (226-8461, 406-0060); tickets, $10–$20 . . . A collectors' marketplace for record buffs and movie-TV bugs is set for 8/25, 10–5, at the Skyline Motor Inn, Tenth Ave. at 50th St.; admission, $2 . . . "Quilts of the American South," a lecture by Cynthia Elyce Rubin, is the windup of a series at the Museum of American Folk Art, 125 W. 55th St. (581-2474), 8/21 at 10:30 a.m.; $5, but check for availability . . . Devotees of the kilt, the bagpipe, and the Highland sword dance—and their name is MacLegion—will flock like all Scots to Old Westbury Gardens, L.I. (516-333-0048), 8/24 for an all-day donnybrook. Events and trappings include all of the above, plus Scottish goods and foods, heavy sports like stone-putting and caber-tossing. This annual gathering is hosted by the Long Island Scottish Clans Association, and one of the highlights is always the marching of the pipe-and-drum bands. $3 admission; seniors $2.50, children $1, 6–12.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.–Thu. 11 a.m.–6 p.m.; Fri.–Sun. to 8. $3.75; to 12, $2.50.

Tours

STUYVESANT SQUARE/GRAMERCY PARK—"Islands of Gentility." A New York Walk-About. 8/25 at 2, meet on N.W. corner of Third Ave. and 14th St. (582-2015 weekdays, 914-834-5388 weekends, evenings); $5.

INWOOD HILL PARK RAMBLE—A late-summer walk with the park's friends. 8/25 at 1, meet at the flagpole near the Isham St. entrance. $1

GREENWICH VILLAGE: BOHEMIAN DAYS—In the footsteps of artists and playwrights seeking "cheap rents, free love, and artistic expression." Sun., through 10/26, 11 a.m. and 2; meet at Jefferson Market Library, Sixth Ave. at 10th St. $5 (924-7187).

TOURS WITH THE MUNICIPAL ART SOCIETY—(935-3960). Phone for reservations and directions. "Parkland Restoration": 8/20 at 6, the 72nd St. axis in Central Park; 8/27 at 6, Stuyvesant Square; $8 . . . Also, a free tour along a portion of Fifth Ave., each Thu. at 12:30; meet at the Urban Center, Madison Ave. at 51st St. And a free tour of Grand Central Station, each Wed. at 12:30; meet under the Kodak sign.

UPPER WEST SIDE—Weekly walk with Vivian B. Awner, who explains what shaped the area, from the Dakota's early days to Art Deco. Every Sun. at 2; $6 (662-4042, for meeting place).

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Sprituals tour, every Sun. 9 a.m.–1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $23, reserve by noon Sat. . . . Soul Food and Jazz tour, Thu., Fri., and Sat., 7:30–midnight, with dinner, music, and drinks. $55; reserve 24 hours ahead.

MARKET TO MARKET IN THE WEST VILLAGE—A weekly walk in the Village area close to the Hudson River, tracing its history and its progressive transformations. Sat. at 11 a.m., meet at Christopher and West Sts. Guide, Michael Levin (924-7187). $5.

RADIO CITY MUSIC HALL—Backstage at the movie-stage showcase; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at frequent intervals daily from the main lobby; $3.95. Groups: 541-9436.

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). $5.25 adults, $4.75 students and senior citizens, $3 children (877-1800, ext. 512)

SOUTH STREET SEAPORT MUSEUM—Tours include "the best of the ships and buildings." Daily at regular intervals, from the Pilothouse; included in admission price to Museum complex: $4, seniors $3, children $2 (669-9400).

PROSPECT PARK ENVIRONMENTAL CENTER—Picnic House, P.P.W. at 5th St., Brooklyn (718-788-8500). "The Battle of Long Island"—part of the route of a decisive Revolutionary War battle, traced by Brooklyn historians John Gallagher and Herbert Yellin; 8/24 at 1, meet at the Lefferts House, Prospect Park on Flatbush Ave.near Empire Blvd. $2.

HISTORIC EAST HAMPTON—Walk the Village Green, learn about the L.I. town's history. 8/22, 23, 24 at 10 a.m., from the Clinton Academy Porch, 151 Main St. (516-324-6850). Adults $4, $2.50 seniors.

FULTON FISH MARKET—With the South Street Seaport Museum. See this thriving wholesale market in action; 8/22 at 6 a.m. Return to the museum for a 7:30 clam chowder breakfast. Advance registration required, 699-9416. $12.

URBAN PARK RANGERS—Tours and workshops; free unless otherwise noted. **Bronx:** Tours of Pelham Bay Park, every Sat. and Sun. at 1, from Pelham Bay Environmental Center, across from Section 1 of Orchard Beach (885-2140). 8/24 at 1, meet at the monument in Henry Hudson Park, Kappock St. and Independence Ave., for a walk in the Spuyten Duyvil neighborhood, to learn the ancestry of local streets (589-0096). 8/24 at 11 a.m., meet at Pelham Bay Environmental Center across from Section 1 of Orchard Beach (885-2140), for a session on plant lore and legend. 8/24 at 7 p.m., meet same as above, for an evening-photography meeting; must pre-register (885-2140). 8/25, meet same as above, at 11 a.m. for a learning session on nature photography . . . **Brooklyn** (718-287-3400): 8/24 at 11 a.m., a horseback tour of Prospect Park, from Culmitt Stables; $20 for horse rental; must reserve. 8/24 at 7 a.m., meet at the Ave. U parking lot between Burnett and E. 33rd St., for a morning walk in Marine Park's salt marsh . . . **Manhattan** (379-3091): 8/24 at 2, meet at 110th St. and Manhattan Ave. for a look around Morningside Park, inspired by Olmsted. 8/24 at 6:30 a.m., meet at Isham St. and Seaman Ave. entrance to Inwood Hill Park for a morning stroll. 8/24 at 2, meet same as above for a walk on the park nature trail . . . **Queens** (718-699-4204): 8/23 at 7:30 p.m., meet at the Kissena Park Boathouse, 164th St. and Oak Ave., for "The Calls of the Wild." 8/24 at 1, meet at Juniper Blvd. So. and 80th St. for a game-playing outing based on Indian pursuits like Nugluk Tag. 8/24 at 1, meet at Oakland Lake, Clovedale Blvd. and 46th Ave., to talk about shapes and natural objects found on Earth . . . **Staten Island** (718-442-1304): Wear sturdy shoes and take water, for a two-hour hike to observe plant and animal life in Blue Heron Pond Park; 8/24 at 11 a.m., meet at Hylan Blvd. and Poillon Ave.

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill leads tours in city parks in search of fruits, herbs, nuts, vegetables, etc. that grow where you least expect them. Each tour, 11:45 a.m.–4, $15; $20 late registration (718-291-6825). Phone for meeting places. 8/24, Cunningham Park, Queens. 8/25, Prospect Park.

BRYANT PARK—"Once Around the Park," a free tour every Thu., 12:30–1:30. Meet on SE corner of Sixth Ave. and 42nd St. (679-4142).

GREENWICH VILLAGE—Two-hour walking tour with emphasis on history and architecture (675-3213). Mon.–Fri. at 10 a.m. $5.

WILD FOODS, HERBS, AND DEVAS—"Magical nature walks" with Madeline Green (777-5658), who shows you how to identify and use plants. "Wild foods, herbs, devas": 8/24, Shakespeare Garden, Central Park. 8/25, Inwood Hill Park and its Indian lore. $15; phone for meeting places.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000): A walk along the trails, Wed. and Sat. at 10 a.m.; $1 . . . Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15. Free with weekend admission, $2.

GOURMET BICYCLE TOUR, with the Hungry Pedalers (phone 222-2243, 473-6829). 8/25 at 8:15 a.m., "Brighton Beach K'nish K'nosh"; a trek through Prospect Park and along Ocean Pkwy. to "Little Odessa." Also try the Middle Eastern specialties on Atlantic Ave. Meet at NE corner of Columbus Circle (59th St. and CPW). $8 by mail, $15 for two people (771 West End Ave., No. 12-J, New York 10025 for brochure); $10 and $19, day of trip (food is extra).

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself. Call 718-204-1112 for schedule of country hikes. Also: 8/25 at 10 a.m., meet at the Loeb Boathouse in Central Park, N.E. corner of the Lake at 74th St., for a bird-watching walk (718-967-1976). Free.

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes (876-6688 eves. before 10).

COUNTRY CYCLING—Write 140 W. 83rd St., New

York 10024 (874-5151) for schedule. $18 without transportation, $27 with; rental available. Reservations required. 8/24, New York wine country. 8/25, New Jersey farm country.

ROADTREK—Bicycle tours of rural areas. A van leaves from the promenade on E. 82nd St. and East End Ave.; $23. Phone 718-256-6030 for information, newsletter, and to register. 8/21, Great Neck Estates; reduced-rate ride. Westhampton Beach, L.I.

Sports

BASEBALL—*Mets:* Shea Stadium, Flushing (718-507-6387). $7.50–$9. 8/20, 21, 22 at 7:35 vs. San Francisco; 8/23 at 8:05, 8/24 at 7:35, 8/25 at 1:35 vs. San Diego; 8/26, 27 at 7:35 vs. Los Angeles . . . **Yankees:** Yankee Stadium, Bronx (293-6013). $1.50–$9.75. Next home games: 8/29–9/1 vs. California.

UNITED STATES OPEN TENNIS CHAMPIONSHIP begins 8/27, through 9/8. Day matches start at 11 a.m., evening matches, 7:30 p.m., through 9/5; 9/6–8, matches begin approximately 12 noon. $12 for day matches through 9/3; 9/4, 5, $20. $8 for evening matches through 8/30; 8/31, 9/1, 2, 3, $10; 9/4, 5, $15. Phone 718-271-5100 for information.

HORSE RACING—The Belmont fall meeting begins 8/28, continuing through 9/21.

NIGHT OF THE CHAMPIONS—WBC super-lightweight title fight between Bill Costello and Lonnie Smith. 8/21 at 8 p.m., Madison Square Garden; $100–$20 (564-4400).

THE MATCH THAT NEVER WAS—The American 1984 Oympic gold-medal volleyball team battles the Soviet 1980 gold medalists, 8/25 at 6:30; Madison Square Garden (564-4400); $12.50, $10.50, $8.50.

CROQUET CHAMPIONSHIPS, the Mid-Atlantic Regionals, are set for Westhampton Beach and Southampton, 8/22–25. Contenders include John C. and Jack R. Osborn, defending regional doubles and singles champions (John C., first, John R., second). Semifinals and finals of both doubles and singles 8/25 at Robert Clayton's court, Homans Ave., Quantuck Bay, Quiogue. Matches begin 9 a.m., daily. Phone 688-5495 or 516-288-1202 for match sites and updates. Free.

Children

MEDIEVAL AFTERNOON—Watch "Medieval Falconry," presented by the Medieval Festival Guild of N.Y. 8/25 at 1, the Apple Orchard of the Cloisters, Fort Tryon Park. Free (927-3700).

WAVES, on land, an exhibition of Chinese and Hispanic ethnic foods collected by youngsters from the Lower East Side. 10 a.m.–4 p.m., through August; Enid A. Haupt Conservatory, N.Y. Botanical Garden, Bronx (220-8700); $2.50 adults, $1.25 seniors, children 6–16, and students, free for children under 6 and for everyone on Wed.

JAPANESE GHOST-STORYTELLING at the Asia Society, 725 Park Ave. (70th St.); Wed. at 11 a.m., through 8/28; free with museum admission (288-6400, ext. 231).

CHILDREN'S VARIETY SERIES—8/21 at 11:30 a.m.: Hanabelle and the Clown Company performs in Pelham Bay Park at ball field #7, Bruckner Blvd. and Watt Ave. 8/21 at 1: Big Apple Puppets, presenting "Folktales From Around the World," at the Henry Phipps Plaza South Community Center, 444 Second Ave. (58th St.). 8/22 at 1: "The Mystifier of Magic" David Butler at Grosvenor Neighborhood House, 176 W. 105th St. 8/23 at 1: Mime X Two at Tompkins Park Day Camp, 670 Layfayette Ave., Brooklyn. 8/25 at 2:30: "Folk Music for Young Folks," introducing children to the guitar, dulcimer, spoons, and mouth bow, at the Brooklyn Children's Museum, 145 Brooklyn Ave.; free tickets one-half hour before show. All events free; phone 977-8240 for more information.

JUNIOR RANGER NATURALIST PROGRAMS—In the borough parks, with the city's Urban Park Rangers, through mid-Aug. or late Aug., on different days in different parks. Environmental education, recreation and conservation projects. Please phone borough offices for specifics: Bronx, 548-7880, 589-0096; Brooklyn, 718-856-4210; Manhattan, 397-3091; Queens, 718-699-4204; Staten Island, 718-442-1304.

PENNY BRIDGE PLAYERS—"Little Red Riding Hood" set to soft rock. 8/21, 22 at 10:30 a.m. and 1:30; 8/23 at 10:30; 8/26 at 1:30; 8/27 at 10:30 a.m. and 1:30. 59 Cranberry St., Brooklyn Heights (718-522-0255); $3.75. Special arts-and-crafts mobile program 8/24 at 1, Lincoln Rd. and Ocean Ave.

STORYTELLING—Bob Barton reads "The Wild Swans," Kay Lindauer, "The Goblin and the Grocer," both by Hans Christian Andersen, on 8/24 at 11 a.m. Hans Christian Andersen statue by the Model Boat Pond, Central Park off Fifth Ave. and 72nd St.; free.

ALFRED THE DRAGON AND THE MISSING CARNIVAL—By the Children's Improv. Co. at New Media, 1463 Third Ave., near 82nd St. (734-5195). Sat. at 3:30. $3.50; adults, $4.

13TH STREET REPERTORY COMPANY—Sat. at 1, "The Empire Laughs Back"; Sun. at 1, "Rumpelstiltskin." Sat. and Sun. at 3, "The Snow White Show." 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st Sts. (752-1165). Magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $5. Reservations a must; all adults must be with a child.

ALADDIN AND HIS MAGIC LAMP performed by the Traveling Playhouse, 8/21 at 10:30 a.m. and 1:30; Westbury Music Fair, 960 Brush Hollow Rd., Westbury, L.I. (516-333-0533); $4.

THE NEW YORK PUBLIC LIBRARY—Check with your local branch for programs; all programs free. 8/21 at 10:30, the Harlem branch (9 W. 124th St.); 8/22 at 10:30 a.m., the 125th Street branch (224 E. 125th St.); 8/23 at 10:30 a.m., the Washington Heights branch (1000 St. Nicholas Ave.); 8/23 at 3, the Epiphany branch (228 E. 23rd St.): "The Turtle's Magic Song," presented by Sarah Jane Germaine, a shadow-puppet show based on a Brazilian folktale.

SPECIAL EXHIBITS—Edward Steichen's picture-books for the very young will be exhibited at the Donnell Library Center, 20 W. 53rd St., through 8/30 . . . "Centuries of Childhood in New York" focuses on growing up during various eras; survey includes paintings, photos, toys, games, books, etc. Through 8/25 at the New-York Historical Society, 170 C.P.W. (at 77th St.); 75 cents for children under 12, $1.50 for seniors, $2 for adults (873-3400).

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). 8/24 at 1: "Joking Jesters"—make a jester's hat and cape, then take your turn at making Princess Belva laugh. Reservations required.

CHILDREN'S MUSUEM OF MANHATTAN—Formerly "G.A.M.E.," at the Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.–Sun. 1–5; weekends, children $3, adults $2; weekdays, $2 and $1. Exhibits: "Color and Light"—prisms, shadow wall, performance area . . . "Comics Come Alive," comic-strip art through the centuries . . . 8/24, 25: "Zoetrope Summertime"—learn how to create this early movie-making device, and use it to tell about your favorite summer activity. Free with museum admission.

AMERICAN MUSEUM OF NATURAL HISTORY—C.P.W. at 79th St. (873-1300). Mon., Tue., Thu., Sun. 10 a.m.–5:45 p.m.; Wed., Fri., Sat. 10–9 p.m. $1.50 suggested admission; adults, $3. Natural Science Center: Tue.–Sat. 10:30–12:30; 1:30–4:30. Introduction to plants, animals, rocks of New York.

BROOKLYN CHILDREN'S MUSEUM—Call 718-735-4400 for details of daily activities. Sun.: Go wild with nature, with "Edible Plants," 10 a.m.; "Live Animals," 2; storytime, 2:15. Mon.: Think art, with "Games From Around the World," 10 a.m.; Summer Art Club, 10 a.m.; "What if . . . ?" at 2; "Garden Art," 1:30. Wed.: A natural (crafts), with "Macrame," 10 a.m.; "Nature in the City" (slide show), 10:30 a.m.; "Comparative Anatomy," 10:30; "What if . . . ?" at 1; Gazette Day, 1; "Bring a Rock," 2:30; "Intro to Oceanography," 2. Thu.: A look around (science), with "Adventures With a Microscope," 10:30 a.m.; "Tie Dying," 10:30 a.m.; "Microworld of Animals," 1:30; "Nature in the City" (slide show), 3:30; "Flower Dissection," 3; "Bring a Rock," 6 p.m. Fri: Picture this, with "Art and Words," 10:30 a.m. and 2; "Stamp Program," 2. Sat.: Potpourri, with "Bring a Rock," 10 a.m.; Natural History Club, 10 a.m.; "Live Animals," 10 a.m.; storytime, 2:15; "New York in the Past," 2:30. Special features: 8/25 at 2:30, "Folk Music for Young Folk" (see Children's Variety Series, above). All events free with museum admission, $1 children, $2 adults; Thu. is family night; museum open to 8.

STATEN ISLAND CHILDREN'S MUSEUM—Though its doors will be closed for the move to the Snug Harbor Cultural Center, the museum will present free storytelling every Tue. and Thu. at 1:30, at the Staten Island Mall (2655 Richmond Ave.). Phone 718-273-2060 for more information.

NEW YORK AQUARIUM, W. 8th St., Brooklyn. Walruses, dolphins, sea lions, whales, sharks. Electric-eel demonstration, 11:15 a.m., 2:45, 4:30; shark feeding, 1:45; penguin feeding, 11:45 a.m., 3:45. 10 a.m.–5 (718-266-8500); $3 adults, $1.25 children 2–12, senior citizens free on Mon.–Fri. after 2 p.m.

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AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

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Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, nightly 5–1 a.m. Mon.–Tues., Hortencio & Co. Wed.–Thurs., Aloisio Aguiar & Co. Fri.–Sat., Angela Santos & Co. Sun., George Andre. AE, CB, DC.

THE BITTER END—149 Bleecker St., 673-7030. 8/21, The Knobs; Ruby Heroes; Paul Clements. 8/24, Lucky 7. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 8/25, Dizzy Gillespie. 8/26, Sahib Shihab All Stars. 8/27–9/1, Stanley Turrentine. Shows at 9 and 11 with an extra show Fri.–Sat. at 1 a.m. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. 8/22, Kenny G. 8/23,24, A benefit for Ralph hosted by Peter Crescenti and Bob Columbe. 8/28,29, Jay Leno. 8/30,31, Bernie Worrell and Friends. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 8/23–25, Kirk Lightsey with Santi Debriano. 8/26–31, Cedar Walton with David Williams. Sets from 9:45. AE, CB, DC, MC, V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 8/21, Victor Lesser with Frank Canino. 8/22–24, John Blake with Anthony Cox.8/26, Roger Jacobs with Eric Reighl. 8/27, Keisha St. Joan with Vic Juris. 8/28, Victor Lesser with Mitch Margold. 8/29–31, Bob Cunningham with Melvin Sparks. Music from 9:30. AE, MC, V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Tues., Stanley's Washboard Kings. Wed., The Bourbon St. Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Sat., The Great Atlantic Jazz Band. Music Tues.–Thurs. 8–11, Fri. 9–11, Sat. 8:30–midnight. AE, DC, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 8/24, Andy Statman Klezmer Orchestra. 8/31, Indian Neck Bluegrass. Shows at 9. No credit cards.

FAT TUESDAY'S—190 Third Ave., 533-7902. 8/22–25, Ahmad Jamal. 8/26, The Les Paul Trio. 8/29–9/1, Morgana King. Shows Sun.–Thurs. at 9 & 11, Fri.–Sat at 8, 10, & midnight. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 8/21, Scruffy the Cat. 8/22, Economy; Billy Jones; Ted Ourniak; Gerry Devine. 8/23, Aztec Two-Step. 8/25, Tammy Taxter; Kerry Doyle; Bill Clark; Scott Snyder. 8/26, Sonny Ochs. 8/27, Reel World String Band. 8/30, John Stewart Band. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. 8/21,22, Kathy Farmer & Bob Cunningham. 8/23,24, Patricia Barber and Marc Johnson. 8/25, closed. 8/26,27, Noreen Gray. 8/28,29, Leni Stern and Harvie Swartz. **Late Night Show thru Aug:** Every Thurs. at 11, Leata Galloway with Thomas Spahn. Fri. at 1 a.m., Loretta Devine with Loni Berry. Sat. at 1 a.m., Andre de Shields with Marlene Danielle, Freida Williams, and Joel Silberman. **Upstairs:** 8/22 at 9, Bob Whitmore, followed by Sheila Jordan and Harvie Swartz at 11. 8/23 at 9, Ellen Foley, followed by Gail Boggs with Brenda Madison at 11, and Mario Cantone Comedy Show at 1 a.m. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Wed.–Sun. 10–3 a.m., singer David Allyn with Scott Hardy, and Scott Lee. Mon. 10–3, singer pianist Baba Motta with John Belzaguy on bass. Tues. 10–3, Chuck Wayne Trio. Sun., 5–10, Stan Edwards Duo. Mon.–Fri., 5–10, Sorrow Astrasa. AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 8/21 at 8:30, Sara Lovell. 8/22,29 at 8:30, Cleve Douglas with John Jacobson on piano. 8/23 at 8, Majorie Patterson followed by Joe Teig with John Jacobson at 10:30. 8/24 at 8, soprano Carolyn Marcell with pianist Jeff Irgens, followed by Keith Torgan at 10:30. 8/26 at 8:30, Jay Leonhart with Mike Renzi. 8/28 at 8, Rich Cohen with John Jacobson. AE,CB,DC,MC,V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Don Friedman plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. AE, DC, MC, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat from 9:30 p.m., Sun.–Mon from 9. Thru 8/24, pianist John Hicks with Curtis Lundy on bass. 8/27–31, pianist Don Friedman with Ron McClure on bass. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St.,758-2272.Tues.–Sat at 9:30 & 11:30, *The Roots of American Jazz,* with Eddy Davis and the Turn of the Century Minstrels (six of them) performing on banjos, mandolins, guitars, xylophones, flutes, clarinets, saxophones, cornets, trombones, euphoniums, tubas, string basses, violins, and percussion, and they'll feature cakewalks, saloon ballads, ragtime, tangos, and habaneras. Mon., The New Orleans Funeral & Ragtime Band. Closed Sundays. AE, DC, MC, V.

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 8/21,22, Michel Camino Sextet with Anthony Jackson, Lew Soloff, Sammy Figueroa, Chris Hunter, Dave Weckl. AE, CB, DC, MC.

NEW DEAL—152 Spring St., 431-3663. Art deco room. The Andy Tuck Jazz Duo play every Wed.–Sat. from 9–2 a.m. AE, CB, DC, MC, V.

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Bar/Continental restaurant. 8/21,28,30, Nina Menge. 8/22,29, Nina Sheldon. 8/23,24, Phoebe Legere. 8/25, John Weiss. 8/26,27, Keith McDonald. 8/31, Dorothy Stallworth. Music from 9:30. AE, CB, DC, MC, V.

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Every Wed. at 8:30, singer Cathy Chamberlain with Howie Wyeth on piano. Fri. at 9, pianist Howie Wyeth with Danny Kane on guitar. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 8/21, Rick Wakeman. 8/23, Adventures. 8/24, Gary U.S. Bonds; La Bamba & the Hubcaps. 8/26, Show of Hands. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 8/24, Bob Mintzer Quintet. 8/25–28, The New York Jazz Showcase. 8/29–31, Steve Grossman Quartet. MC, V.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat., 2–6. Legendary trumpeter Doc Cheatham, Sun 3–7. Thru 8/25, Art Farmer/ Benny Golson Jazztet. 8/26, Gil Evans' Orchestra. 8/27–9/1, Art Blakey and the Jazz Messengers. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. Thru 8/24, singer Gina Taylor, last seen on Broadway in 'Leader of the Pack,' Tues.–Thurs. at 9 & 11, Fri.–Sat. at 10 & midnight. 8/29–31, Marion Cowings and Kim Shaw. AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. 8/21, Koko Taylor. 8/22–24, Big Joe Turner. 8/25, The Doppler Effect. 8/26, Cathy Chamberlain. 8/27, The Bullies. Shows from 9 p.m. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 8/23–25, Junior Mance with Marty Riviera Duo. 8/26, Mongo Santamaria and his Band; Paquito D'Rivera and his group with guest jazz soloist Jon Faddis. 8/27, Daphne Hellman Jazz Trio. Music from 9 p.m. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 8/25, Richard Davis & Friends. 8/26, Mel Lewis Big Band. 8/27–9/1, Tommy Flanagan Trio. Shows at 10, 11:30, & 1 a.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 8/21, The Bill Eldridge Quartet with Bill on drums and Junior Cook on piano. 8/22–24, The Harold White Quartet. 8/26,27, Mark Morganelli and the Jazz Forum All-Stars. 8/28–9/2, The Warren Chiasson Quintet with Chuck Wayne on guitar, Kirk Lightseyon piano, Todd Coolman on bass, and Walter Bolden on drums. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.–Sat. at 8. 8/23,24, Roger Kelleway; Michael Moore Duo. 8/26, Jim Roberts Duo with Brian Torff. 8/27–31, Harold Mabern with Jamil Nasser Duo. AE.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Summer New Orleans Music Festival. 8/21,22, The Dirty Dozen. 8/23, Asleep at the Wheel. 8/24, Peach Fish Pie. 8/25, Dickey Betts. 8/26,27, Queen Ida. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. AE, CB, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hangout. AE, DC, MC, V.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J. J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, showcase for stand-up comics and singers. Sun.–Thurs. the fun starts at 9, Fri.–Sat. 8:30 & midnight. AE, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 8/22,26–29, comedians Jacki Mason and Danny Curtis with the Dangerfield Trio, Mon.–Thurs. at 9 & 11:15. 8/23,24,30,31, comedians Richie Gold, Barry Berry, J.J. Ramirez, Randy Credico, and the Dangerfield Trio, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE, CB, DC, MC, V.

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.–Sat. AE, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Ron Darian, John Mendoza, King & Mende, Sun.–Thurs. 8–4 a.m., Fri. & Sat. two shows at 8 & midnight. No credit cards.

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Tues., Danny Curtis. Wed.–Sat., Marian Paige and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam and comedian Terry Day. Thurs., magician Devlin and Terry Day. Fri.–Sat., magician Mal Cross and comedian Barry Steiger. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11:30. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.–Fri. 4:30–3 a.m., Sat. 9–4 a.m., Sun. 9–3 a.m. AE.

BRASIL BRASIL—50 W. 72nd St., 873-0437. Restaurant with music for dancing. Fri. & Sat. from 10–4 a.m., Latin Revue. AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 8/31, The Hey Jackson Trio, with Hey on drums, Nick Palma on bass and Larry Intorella on piano, alternating with singer-pianist Tommy Furtado. Nightly except Sun., at 10 p.m., midnight and 2 a.m. AE, CB, DC.

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ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing, Thurs.–Sun. from 2:30. AE, V.

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 8/21,22, Malopoets. 8/23, Loremil Machado. 8/24, Mikata. 8/28,29, Sunny Okosun. 8/30,31, Tabou Combo - Haiti's Finest. AE, V.

TAVERN ON THE GREEN—Central Park at W. 67th St., 873-3200. Dance in the outdoor garden to the sounds of popular swing and jazz of the 30's and 40's with Bill Sledge and his Hammers, Tues.–Sat. from 9-1 a.m. (weather permitting!). AE, CB, DC, MC, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Thurs. 7–midnight, Fri.–Sat. 7–1 a.m. AE, CB, DC, MC, V.

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CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only*, an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. AE.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1985*, a musical comedy revue by Gerard Alessandrini starring Fred Barton, Susan J. Jacks, Herndon Lackey, Nora Mae Lyng and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. AE, CB, DC, MC, V.

PANACHE—149 E. 57th St., 935-0244. 8/21,28, Leigh Clarkgranville. 8/22, The Entertainment Committee. 8/23, Vincente Demartino. 8/24, Francine Finley. 8/25, Lisa Harrigan. 8/27, Aarion Brown. 8/29–31, Dee Dee Warwick. AE, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. Rainbow Room: Right across the hall, with the same stupendous view, thru 9/29, the Panama Francis and the 'Savoy Sultans,' play for dancing, nightly except Mon. AE, CB, DC, MC, V.

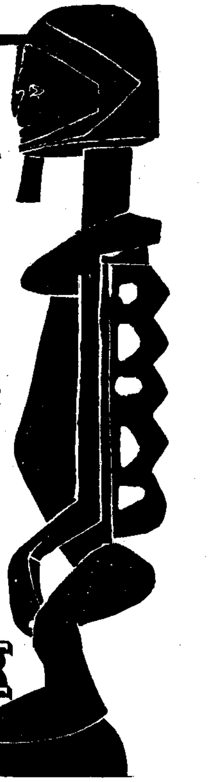
Hotel Rooms

DORAL TUSCANY—120 E. 39th St., 686-1600. **Da Vinci:** Restaurant with entertainment featuring pianist Martin Berns, Mon.–Fri. 7–11 p.m. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.–Sat. from 5–8, followed by Paul Roth, Tues.–Sat. 8–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m. AE, CB, DC, MC, V.

HELMSLEY PALACE—Madison Ave., at 50th St., 888-7000. **Harry's New York Bar:** Pianist-singer Dick Haddy, Tues.–Sat. 6–1 a.m., Thomas Lebrun plays Sun.–Mon. **Gold Room:** Afternoon tea daily 2:30–6:30 p.m. with harpist Maritza Bolanos. **Madison Room:** Cocktail lounge, pianist Ray Hartley, Tues.–Sat. 6–1 a.m. Herb Strizik, Sun.–Mon. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.–Sun. 6–11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues.,Thurs.–Sun. from 7–midnight, Mon. & Wed., pianist Betsy Hirsch takes over. Every Mon.-Fri., from 3-7, pianist Spencer Glanz, and



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INTER-CONTINENTAL—111 E. 48th St., 421-0836. Barclay Terrace: Pianist Richard Siegel plays, Mon.-Fri. 5:30-10:30. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. Edwardian Room: Pianist Ruth Andrews plays Mon.-Fri. 6-11. Sat.-Sun., pianist Nancy Winston, 6-11. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. Peacock Alley: Pianist Rene Martel Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8-1 a.m. Cocktail Terrace: Laura Taylor Trio play Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Wed.-Sat. from 7:30. Marcy Stein sings & plays Mon.-Tues. AE, DC, MC, V.

CHINESE TEA ROOM—165 W. 56th St., 757-9522. Oriental restaurant with pianist-in-residence Tony Tamburello playing Mon.-Sat. 9-midnight. AE, DC, MC, V.

DIVINO—1542 Second Ave., bet. 80th-81st Sts., 517-9269. Every Tues., Wed. & Sat. from 9-1 a.m., Melvin Jefferson plays the music of Cole Porter and Rodgers & Hart. Thurs. & Fri., Nancy Marano plays famous Broadway show tunes, past and present. AE, DC, MC, V.

FINALMENTE—575 Hudson St., 243-2577. Northern Italian restaurant with singer-pianist Leo Carusone, performing romantic continental tunes, every Wed.-Sat. from 8-midnight, thru 8/31. AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Wayne Lanchester Mon.-Thurs. from 6 p.m. Sammy Goldstein plays Fri.-Sat. from 7:30. AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

WATER'S EDGE—44th Drive & the East River, LIC, 718-392-4055. Restaurant with international fare. Pianist Bill Halsey, Wed.-Sat. from 7:30. Peter Maleverni plays Sun. from 5, Mon.-Tues. from 7:30. AE, CB, DC, MC, V.

Piano Rooms

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 8/21, Ritamarie Kelly; Carmel Ferrer. 8/22-24, Maxine Lapidus; Linda Strasser. 8/25, The Girls Next Door; Donna Gentry. 8/26, Miss Gulch Returns; For Play. 8/27,28, Plat Du Jour; Jeannie Cakouros. 8/29-31, Sara Nichols; Leather & Flather. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. Thru 8/24,28-31, Dick Wellstood. 8/25, Keith Macdonald. 8/26, John Colianni. 8/27, Dick Wellstood & Kenny Davern. Sun.-Thurs. at 8:30 & 10:30, Fri.-Sat. at 9 & 11. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Teddy Robinson, Mon.-Sat. 8-1 a.m. AE, CB, DC, MC, V.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.-Sat. 10-2 a.m. AE, MC, V.

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.-Sat. from 8:30 p.m. AE, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.-Sat. from 8 onwards. AE, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Rebecca Koborie. Wed. & Sat., Bobbi Miller. Thurs., Bucky Bucholtz. Fri., Charlene Bryant. Music from 8. AE, DC, MC, V.

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RADIO HIGHLIGHTS

Wed., Aug. 21

3:00/WNCN—Schumann: Sonata for Piano #2 in g, Op. 22; **Albinoni:** Trio Sonata in F, Op. 6, #5; **Ravel:** Daphnis et Chloe: Suite #2.

WNYC—Carter: String Qt #1; **Cage:** The Seasons.

4:04/WQXR-AM/FM—Purcell: Abdelazer: Suite; **Francaix:** Serenade for Small Orch; **Doppler:** Fantasie pastorale hongroise, Op. 26.

5:00/WNCN—Dvorak: Carnival Ov, Op. 92; **Susato:** Dances; **Haydn:** Piano Trio in G.

6:00/WNCN—Paganini: Introduction & Variations on Paisiello's "Nel cor piu non mi sento."

7:00/WNYC—Boston Early Music Festival 1985. Heinrich **Schuetz:** A Quadricentennial Celebration. Cto Castello; Veni Sanctus Spiritus; Psalm 85; Herr der du bist; Selections from sacred symphonies.

7:03/WQXR-AM/FM—Telemann: Cto in B-Flat; **Smetana:** My Country: The Moldau.

8:00/WNCN—Vivaldi: Ctó for Winds in F; **Mozart:** Concert Aria: Mentre ti lascio, O figlia; **Anon:** Cant de la Sibil-la; **Bach:** Cantata, "Wedding."

8:05/WQXR-AM/FM—Elgar: Serenade in e for Strings; **Ireland:** Legend for Piano & Orch; **Bridge:** The Sea: Suite.

9:00/WNCN—Wagner: Die Meistersinger: Prelude; **Handel:** Cto for Oboe #3 in g; **Wolf:** Italienisches Songbook: #1–12.

Thurs., Aug. 22

3:00/WNCN—Benda: Sym in E-Flat; **Chopin:** Sonata for Piano #3 in b, Op. 58; **Rossini:** Sinfonia al Conventello.

WNYC—Delius: A Mass of Life.

4:04/WQXR-AM/FM—Couperin: Fourth Royal Concert; **Strauss:** Artist's Life Waltz; **Schubert:** Konzertstuck for Violin & Orch in D.

5:00/WNCN—Myslivesek: Octet in B-Flat #3; **Stravinsky:** Etudes for Orch; **Mozart:** Cto for Horn #2 in E-Flat; **R. Strauss:** Salome, Op. 54: Dance of the Seven Veils.

6:00/WNCN—Glinka: Spanish Ov #2, "Summer Night in Madrid"; **Schobert:** Trio in B-Flat, Op. 16, #1; **R. Strauss:** Der Rosenkavalier, Op. 59: Waltz.

7:03/WQXR-AM/FM—Telemann: Quadro in B-Flat; **Paganini:** Sonata Varsavia; **Gershwin:** Prelude #2.

7:05/WNYC—Elgar: Serenade for Strings; **Roussel:** Suite in F.

8:00/WNCN—Bach: Orchestral Suite #3 in D: Air on a G String; **F. Couperin:** Les Nations: Ordre #1 in E, "La Francaise."

WNYC—Concertgebouw Orchestra. Bernard Haitink, conductor. **Schumann:** Ov to "Manfred," Op. 115; **Beethoven:** Sym #6 in F.

8:05/WQXR-AM/FM—Bach: Brandenburg Cto #1 in F; **Kodaly:** Peacock Variations.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. Gidon Kremer, violinist, and Oleg Maisenberg, pianist. **Rochberg:** Caprice Variations for Solo Violin; **R. Strauss:** Sonata for Violin in E-Flat, Op. 18.

Fri., Aug. 23

3:00/WNCN—Bizet: L'Arlesienne: Suite #2; **Haydn:** Feldparthie #1 in B-Flat.

WNYC—Subotnick: Four Butterflies; **Glass:** Music With Changing Parts.

4:04/WQXR-AM/FM—Telemann: Cto in e for Recorder & Flute; **Ravel:** Tzigane; **Boccherini:** Qnt in E: Minuet; **Villa-Lobos:** Bachianas Brasileiras #2: Toccata, "Little Train of the Caipira."

5:00/WNCN—Rachmaninoff: Russian Songs for Chorus & Orch.

6:00/WNCN—Kuhnau: Biblical Sonata #1, "Der Streit zwischen David und Goliath"; **Chopin:** Nocturnes; **Smetana:** Ma Vlast: Sarka.

7:00/WNYC—The Opera Box. Opera and the history of singing in the 20th century.

7:03/WQXR-AM/FM—Vivaldi: Cto in f for Strings & Harpsichord; **Turina:** Danzas Fantasticas.

8:00/WNCN—M. Haydn: Qt for English Horn in C; **Albinoni:** Sonata for Strings & Continuo in C, Op. 2, #2.

WNYC—Gounod: Romeo & Juliet.

8:05/WQXR-AM/FM—Arne: Sym #1 in C; **Walton:** Belshazzar's Feast.

9:00/WNCN—Brooklyn Philharmonic. Lukas Foss, conductor. With soprano Roberta Peters. **Schubert:** Sym #8 in B, "Unfinished"; Four Songs: Liebesbotschaft; Heidenroslein; An Die Musik; Die Forelle; **R. Strauss:** Songs, Op. 68: Ich wolt'ein Strausslein binden; An Die Nacht; Sausle, liebe Myrthe; Amor.

Sat., Aug. 24

10:00 a.m./WNCN—R. Strauss: Till Eulenspiegel, Op. 28; **Tchaikovsky:** Pique Dame, Op. 65: Arias.

WNYC—Handel: L'Allegro, il Penserosa ed il Moderato.

11:00 a.m./WNCN—Falla: Suite populaire espagnole: Jota; **Prokofiev:** Sym #7 in c-sharp, Op. 131.

12:00/WNYC—Library of Congress Chamber Music. The Beaux Arts Trio. **Beethoven:** Trio in c, Op. 1, #3; Variations in G on "Ich bin der Schneider Kakadu," Op. 121a; Trio in B-Flat, Op. 97, "Archduke."

12:05/WQXR-AM/FM—Rossini: Introduction, Theme & Variations.

1:00/WNCN—Liszt: Concert Paraphrase on Themes from Verdi's Rigoletto; **Rachmaninoff:** Sym #3 in a, Op. 44; **D. Scarlatti:** Sonata for 2 Guitars in d.

2:00/WNCN—Mozart: Sym #25 in g; **Bach:** Prelude & Fugue in e; **Berwald:** Elfenspiel.

WNYC—Gershwin: Porgy & Bess: A Symphonic Picture.

2:05/WQXR-AM/FM—Saturday Afternoon at the Opera. **R. Strauss:** Der Rosenkavalier, Acts I & II (Tomowa-Sintow, Prey, Baltsa, Perry, Moll, Vienna State Opera Chorus, Vienna Philharmonic/von Karajan).

3:00/WNYC—This Is Minimalism? Music by LaMonte Young, Steve Reich, C. Bryan Rulon, John Cale/Terry Riley, Christopher Hobbs, John Hill, others.

4:00/WNCN—Messager: Isoline: Ballet Suite; **Frumerie:** Pastoral Suite for Flute & Orch.

5:05/WQXR-AM/FM—Music Mountain Chamber Music Series.

6:00/WNCN—Offenbach: Orpheus in the Underworld: Ov; **Puccini:** Manon Lescaut.

7:00/WNCN—Anniversary Concert. Claude **Debussy**. Arabesque #1 in E; Enfant prodigue: Lia's Recitative and Air; En Bateau; Danses sacrees et profanes for Harp & Orch; Ballades de Francois Villon.

8:00/WNCN—Artist's Image. Jean Martinon, conductor. **Schmitt:** The Tragedy of Salome, Op. 50; **Ravel:** Menuet antique; **Lalo:** Norwegian Rhapsody.

9:00/WNCN—Saturday Night Opera. **Mozart:** Abduction From the Seraglio (Auger, Grist, Schreier, Dresden State Orch/Bohm).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor. With violinist Daniel Majeske. **Lalo:** Symphonie Espanole; **Schumann:** Sym #2 in C, Op. 61.

Sun., Aug. 25

9:04 a.m./WQXR-AM/FM—Brahms: Trio in a for Clarinet, Piano & Cello; **Bizet:** L'Arlesienne Suite #2; **Handel:** Cto Grosso in A, Op. 6, #11.

10:00 a.m./WNCN—Classic Guitar. **Rodrigo:** Sonata a la Espagnola; **Paganini:** Caprice in a, Op. 1, #24; **Villa-Lobos:** Prelude for Guitar #3 in a.

11:00 a.m./WNYC—Strauss: Sonata, Op. 5; **Reger:** Piano Pieces.

12:00/WNYC—The Frick Collection. The Chillingirian String Quartet. **Mozart:** Qt in E-Flat; **Elgar:** Qt in e, Op. 83.

1:00/WNCN—Milwaukee Symphony Orchestra. Paul Polivnik, conductor. With violinist Gidon Kremer. **Ruggles:** Angels; **Berg:** Cto for Violin; **Mahler:** Sym #5 in c-sharp.

2:00/WNYC—Sibelius: Sym #1.

3:05/WQXR-AM/FM—New York Philharmonic. Zubin Mehta, conductor. With violinist Sidney Harth. **Dvorak:** Carnival Ov, Op. 92; **Wieniawski:** Cto #1 in f-sharp for Violin, Op. 4.

4:00/WNCN—Schumann: Intermezzi, Op. 4; **Haydn:** Sym #94 in G, "Surprise."

5:00/WNCN—Holborne: Galliard; **Donizetti:** Lucia di Lammermoor: Tombe degl'avi miei . . . Fra poco a me ricovero.

6:00/WNYC—St. Louis Symphony. Rafael Fruhbeck de Burgos, conductor. With pianist Garrick Ohlsson. **Haydn:** Sym #6 in D; **Grieg:** Piano Cto in a, Op. 16; **Debussy:** Nocturnes, "Nuages," "Fetes"; **Stravinsky:** Petrouchka Suite.

7:00/WNCN—Anniversary Concert. Leonard Bernstein. Sonata for Clarinet & Piano; Candide: Ov; Chichester Psalms; Divertimento for Orch.

8:00/WNCN—Gala of Stars 1985. New York City Opera General Director Beverly Sills and Metropolitan Opera Music Director James Levine host top artists of classical music, opera, and dance in a salute to Public Television from the Brooklyn Academy of Music. Simulcast with WNET/TV Channel 13.

WNYC—Pipedreams. Lahti Organ Festival III. A concluding program of performances recorded by guest artists at last summer's international organ week at Lahti's Church of the Cross, in Finland. Included on the program are works by **Dandrieu, Buxteude, Stolzer, Bruhns, Albrecht and Reubke.**

8:06/WQXR-AM/FM—Delta Opera House. **Auber:** Fra Diavolo (Gedda, Mesple, Dran, Berbie, Bastin, Monte Carlo Phil Orch/Soustrot).

Mon., Aug. 26

3:00/WNCN—Honneger: Danse de la Chevre; **Brahms:** Piano Qt #3 in c.

WNYC—Berg: Lulu Suite; **Gideon:** Songs of Youth & Madness.

4:04/WQXR-AM/FM—Mozart: Piano Cto in D; **Giuliani:** Variations on an Austrian Folk Song, Op. 49; **Dukas:** The Sorcerer's Apprentice.

5:00/WNCN—Graupner: Cto for Viola d'Amore & Viola in D; **Schubert:** Petrarch Sonnets.

6:00/WNCN—Vivaldi: Cto for Strings & Continuo in g; **F. Couperin:** Pieces en concert; **Pierne:** Variations Libres et Finale, Op. 51.

7:00/WNYC—Dvorak: Piano Cto in g; **Lara:** Granada.

7:03/WQXR-AM/FM—Pergolesi: Concertino #3 in A; **Chopin:** Variations on "la ci darem la mano"; **Janacek:** Romance in E.

8:00/WNCN—Ravel: La Valse; **Brahms:** Intermezzi, Op. 117; **Faure:** Masques et Bergamasques, Op. 112.

WNYC—Bach Gesellschaft. From the home of Laurence Lovett. **Bach:** Toccata in G; Six Little Preludes for Beginners; Well-Tempered Clavier, Book I.

8:05/WQXR-AM/FM—Gibbons: In nomine; **Vaughan Williams:** Sym #7, "Sinfonia Antartica."

9:00/WNCN—Great Concerts From the Y. Recorded at the 92nd Street Y. Jaime Laredo, violinist, and Samuel Sanders, pianist. **Brahms:** F.A.E. Sonata: Scherzo in c, Op. Posth.; **Schubert:** Sonatina in g, Op. 137, #3; **Prokofiev:** Sonata #1 in f, Op. 80.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor. **Haydn:** Sym #8; **Poulenc:** Cto in d for Two Pianos; **Tchaikovsky:** Sym #2 in c, Op. 17.

Tues., Aug. 27

3:00/WNCN—Puccini: Turandot: Nessun dorma; **Chopin:** Cto for Piano #1 in e, Op. 11; **Villa-Lobos:** Prole do Bebe #1: O Polichinelo.

WNYC—Schuman: Cto on Old English Rounds; **Lees:** Violin Cto; **Barber:** Piano Cto.

4:04/WQXR-AM/FM—Beethoven: The Ruins of Athens; **Ravel:** Sonatine en trio.

5:00/WNCN—Haydn: Sonata for Piano #34 in D; **C. P. E. Bach:** Qt for Fortepiano, Flute, Viola & Cello in D; **Chopin:** Mazurkas, Op. 24, #1, #2 & #4.

6:00/WNCN—Vivaldi: Cto for Recorder in c, Op. 44, #11; **Liszt:** Spanish Rhapsody.

7:03/WQXR-AM/FM—Barber: Adagio for Strings; **Blavet:** Flute Cto in a; **Tchaikovsky:** Eugene Onegin: Waltz.

7:05/WNYC—Shostakovich: String Qt #7 in f-sharp; **Debussy:** Jeux; **Rachmaninoff:** Etudes-Tableaux.

8:00/WNCN—Handel: Cto Grosso in F, Op. 3, #4; **Mozart:** Cto for Violin in E-Flat; **Liszt:** Annees de pelerinage, #3: Marche funebre.

WNYC—New Music Los Angeles. Part II. **Achron:** Cto for Piano Alone, Op. 74; **Southers:** Five Songs on Texts by Robert Burns.

8:05/WQXR-AM/FM—Mozart: Violin Cto #2 in D; **Falla:** El Amor Brujo.

9:00/WNCN—Haydn: Trio for Baryton #44 in D; **Rachmaninoff:** Symphonic Dances, Op. 45.

9:06/WQXR-AM/FM—Montreal Symphony Orchestra. Charles Dutoit, conductor.

Unless otherwise indicated, all times are p.m. and all stations are FM.

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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Revue
7 World News This Morning
9 Jimmy Swaggart
11 Civic Programming (except Mon)
Mon/Tom and Jerry
H Wed/**Movie:** Wild Pony
Thu/**Movie:** Goldy—The Last of the Golden Bears
S Fri/**Movie:** The Sword of the Valiant
Tue/Barn Burning

6:30
2 4 News
5 Groovie Ghoulies
9 700 Club
11 Great Space Coaster
H Mon/**Movie:** The Wild Pony
Tue/Banjo, the Woodpile Cat
S Wed/**Movie:** Doctors and Nurses

7:00
2 Morning News
4 Today
5 Fat Albert and the Cosby Kids
7 Good Morning America
11 Pink Panther
H Fri/A Very Delicate Matter
Tue/It's No Crush, I'm in Love
S Thu/Selkie the Seal
Tue/**Movie:** Manny's Orphans

7:30
5 Plastic Man
9 Straight Talk
11 Scooby Doo
H Wed/Banjo, the Woodpile Cat
Thu/Last of the Red Hot Dragons
S Mon/Righteous Apples

8:00
5 Woody Woodpecker
11 Superfriends
H Wed/**Movie:** The Front
Thu/**Movie:** Hanky Panky
Fri/**Movie:** The Sword of the Valiant
Mon/**Movie:** Dreamscape
Tue/**Movie:** Once Upon a Spy
S Wed/Righteous Apples
Thu/**Movie:** Never Say Never Again (cc)
Fri/**Movie:** The One and Only
Mon/**Movie:** The Black Stallion Returns

8:30
5 Flintstones
9 Romper Room
11 Munsters
S Wed/Barry Manilow at Blenheim Palace

9:00
2 All New Let's Make a Deal
4 Donahue
5 Brady Bunch
7 Morning Show
11 Incredible Hulk
S Tue/Weird Al Yankovic: The Compleat Al on Showtime
W Wed/**Movie:** Deadly Force
Thu/**Movie:** One Deadly Summer
Fri/**Movie:** Nine to Five
Mon/**Movie:** Alphabet City
Tue/**Movie:** House by the Cemetery

9:30
2 Anything for Money
5 Gilligan's Island
9 Flying Nun
H Wed/Video Jukebox

10:00
2 $25,000 Pyramid
4 Silver Spoons
5 Bionic Woman
9 Gidget
11 Mork & Mindy
H Wed/**Movie:** Oxford Blues (cc)
Thu/Yesteryear . . . 1933
Fri/**Movie:** Once Upon a Spy
Mon/**Movie:** Windwalker
Tue/**Movie:** The Front
S Wed/**Movie:** The Prodigal
Fri/**Movie:** The Westerner
Mon/**Movie:** Give a Girl a Break
Tue/**Movie:** Young Bess

10:30
2 Press Your Luck
4 Sale of the Century
7 Comedy Take
9 Partridge Family
11 Family
S Thu/**Movie:** Prisoner of War
W Mon/**Movie:** The Wild Swans

11:00
2 Price Is Right
4 Wheel of Fortune
5 Make Room for Daddy
7 Angie
9 Bewitched
H Thu/Daryl Hall and John Oates—The Liberty Concert
W Wed/**Movie:** Streets of Fire
Fri/**Movie:** Psycho II
Tue/**Movie:** Star Trek III: The Search for Spock

11:15
W Thu/**Movie:** The Muppets Take Manhattan

11:30
4 Scrabble
5 Carol Burnett
7 All-Star Blitz
9 I Dream of Jeannie
11 Best Talk in Town
H Tue/Video Jukebox

11:45
W Mon/**Movie:** The Neverending Story

12 **NOON**
2 Body Language
4 Super Password
5 Midday
7 Ryan's Hope
9 11 News
H Wed/**Movie:** Brian's Song
Thu/**Movie:** Streets of Fire (cc)
Fri/**Movie:** Gandhi (cc)
Mon/**Movie:** Romantic Comedy
Tue/**Movie:** Seems Like Old Times
S Wed/**Movie:** Windwalker
Thu/**Movie:** A Case of Libel
Fri/**Movie:** Streets of Fire (cc)
Mon/**Movie:** Cloak and Dagger (cc)
Tue/**Movie:** Dreamscape

12:30
2 Young and the Restless
4 Search for Tomorrow
7 Loving
11 Wed/**Movie:** Elephant Walk (1954). Elizabeth Taylor, Dana Andrews.
Thu/**Movie:** A Girl Named Tamiko (1962). Laurence Harvey, Gary Merrill.
Fri/**Movie:** Love With the Proper Stranger (1963). Steve McQueen, Natalie Wood. Romance in NYC between trumpeter McQueen and working-girl Wood.
Mon/**Movie:** Arrowhead (1953). Charlton Heston, Jack Palance.
Tue/**Movie:** The Court Jester (1956). Danny Kaye.

1:00
4 Days of Our Lives
5 Hour Magazine
7 All My Children
9 Joker's Wild
W Wed/**Movie:** Alphabet City
Thu, Tue/**Movie:** Vamping
Fri/**Movie:** Amityville: The Demon

1:30
2 As the World Turns
9 Tic Tac Dough
H Wed/**Movie:** Romantic Comedy
S Thu/**Movie:** Scarface (1932)
W Mon/**Movie:** Fleshburn

2:00
4 Another World
5 News Headlines
7 One Life to Live
9 Dating Game
H Thu/Philip Marlowe—Private Eye (cc)
Mon/Daryl Hall and John Oates—The Liberty Concert
Tue/Missing Persons—Four True Stories
S Wed/**Movie:** Oxford Blues
Fri/**Movie:** Cloak and Dagger (cc)
Mon/Barry Manilow at Blenheim Palace
Tue/**Movie:** The Sword of the Valiant

2:15
5 Popeye

2:30
2 Capitol
9 Newlywed Game
11 Pink Panther

3:00
2 Guiding Light
4 Santa Barbara
5 Inspector Gadget
7 General Hospital
9 Hawaii Five-O
11 Superfriends
H Thu/**Movie:** The Seven Magnificent Gladiators
Mon/**Movie:** Zelig
Tue/**Movie:** Cloak and Dagger (cc)
W Wed/**Movie:** Deadly Force
Thu/**Movie:** One Deadly Summer
Fri/**Movie:** Nine to Five
Mon/**Movie:** Alphabet City
Tue/**Movie:** House by the Cemetery

3:05
S Thu/Rock of the '80s: Night Ranger and Others

3:30
5 Woody Woodpecker and Bugs Bunny
11 Heathcliff
H Wed/Missing Persons—Four True Stories
Fri/Banjo, the Woodpile Cat
S Mon/Righteous Apples

4:00
2 Rockford Files
4 Love Connection
5 He-Man and the Masters of the Universe
7 Jeopardy
9 S.W.A.T.
11 Voltron
13 Sesame Street (cc)
H Fri/A Very Delicate Matter
S Wed/**Movie:** Doctors and Nurses
Thu, Tue/**Movie:** Manny's Orphans
Fri/Faerie Tale Theatre
Mon/Haunting of Harrington House

4:30
4 People's Court
5 Batman
7 Divorce Court
11 Laverne & Shirley
H Wed/Banjo, the Woodpile Cat
Thu/**Movie:** Goldy—The Last of the Golden Bears
Mon/**Movie:** The Wild Pony
W Mon/**Movie:** Strange Invaders

5:00
2 4 7 News
5 Dukes of Hazzard
9 Vega$ (except Fri)
Fri/Greats of the Game
11 Little House on the Prairie
13 Reading Rainbow (cc)
H Wed/Life on Earth: Victors of the Dry Land
Fri/Missing Persons—Four True Stories
Tue/It's No Crush, I'm in Love
S Fri/Haunting of Harrington House
Mon/Rock of the '80s: Night Ranger and Others
W Wed/**Movie:** The Neverending Story
Fri, Tue/**Movie:** Phar Lap

5:15
W Thu/**Movie:** The Deadly Experiment

5:30
9 Fri/Baseball: San Diego Padres vs. Mets (doubleheader)
13 Everybody Here
S Wed/Righteous Apples
Tue/Barn Burning

Evening, Aug. 21–23 and 26–27

Wed., Aug. 21

6:00
2 4 7 News
5 What's Happening
9 Police Woman
11 Private Benjamin
13 New Jersey Nightly News
21 Who's Taking the Heat?
31 World Chronicle
H **Movie:** Deal of the Century
S **Movie:** Windwalker

6:30
5 One Day at a Time
11 Benson
13 Nightly Business Report
21 Saving Energy
31 City Comment

6:45
31 News From City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Sale of the Century
11 Jeffersons
13 MacNeil/Lehrer NewsHour
21 Doctor Who
31 Working Women
W **Movie:** The Last Starfighter

7:30
2 Wheel of Fortune
4 Family Feud
5 Archie Bunker's Place
7 Entertainment Tonight
9 11 News
21 Long Island Report
31 Dr. Who

8:00
2 I Had Three Wives
4 Highway to Heaven
5 **Movie:** Shogun. Richard Chamberlain, Toshiro Mifune. (Part 3 of 6.)
7 Rock 'n' Roll Summer Action
9 Night of Champions: WBC super-lightweight championship bout featuring Bill Costello vs. Lonnie Smith
11 **Movie:** Pearl (1978). Robert Wagner, Dennis Weaver. (Part 1 of 3.)
13 National Geographic Special—Save the Panda
21 Nanny
31 Video Music Box
H **Movie:** Oxford Blues (cc)

N Movie: After the Rehearsal
S Movie: Revenge of the Nerds

9:00
2 9th Annual Circus of the Stars
4 Facts of Life
7 Dynasty (cc)
21 Fall and Rise of Reginald Perrin
31 Fritz Scholder: An American Portrait
W Movie: Streets of Fire

9:05
13 Movie: The Last Waltz (1978). The Band, Bob Dylan, Neil Young, Joni Mitchell, Van Morrison, Eric Clapton. The Band's farewell, with a few friends; directed by Martin Scorsese.

9:30
4 Double Trouble
21 The Bounder
31 Silent Pioneers
S Washingtoon

10:00
4 St. Elsewhere
5 11 News
7 Hotel (cc)
9 Special Edition
21 Monty Python
31 Mayport and All That Jazz II
H Apt. 2-C Starring George Carlin
N Movie: Sweet Hours
S Movie: Oxford Blues

10:30
21 Hitchhiker's Guide to the Galaxy
H Movie: The Final Option

11:00
2 4 7 News
5 WKRP in Cincinnati
9 Bizarre
11 Odd Couple
21 Nightly Business Report
31 Switch On Japan
W Movie: Laura's Toys

11:30
2 Movie: Desperate Lives (1982). Helen Hunt.
4 Tonight Show
5 Kojak
7 Nightline
9 Hawaii Five-O
11 Honeymooners
13 Great Performances—Brideshead Revisited (final episode)
21 Long Island Report

11:35
S Movie: Aphrodite

12 MIDNIGHT
7 Eye on Hollywood
11 Twilight Zone
N Movie: Quatermass II

12:30
4 David Letterman
5 Naked City
7 New $100,000 Name That Tune
9 Best of Saturday Night Live
11 Space: 1999
W Movie: Alphabet City

12:40
H Missing Persons—Four True Stories

1:00
2 New Avengers
7 Special: Marilyn. Rock Hudson narrates this profile of Marilyn Monroe.
9 Joe Franklin
S Movie: Joysticks

1:30
4 11 News
5 Hogan's Heroes

1:40
H Movie: Dog Day Afternoon

2:00
2 News
4 Sally Jessy Raphaël
9 Movie: Don't Push, I'll Charge When I'm Ready (1969). Enzo Cerusico, Sue Lyon.
11 Christian Children's Fund
W Movie: Deadly Force

2:02
5 Movie: Doc (1971). Stacy Keach, Faye Dunaway.

2:30
4 Ben Casey
11 Movie: Jitterbugs (1943). Stan Laurel, Oliver Hardy.
S Movie: Spasms

3:30
4 Ben Casey

3:45
W Movie: The Neverending Story

3:50
H Movie: Brian's Song

4:00
9 Joe Franklin
11 Emergency!

4:06
5 Rituals

4:15
S Washingtoon

4:30
4 Here's Lucy

5:00
4 Here's Lucy
9 News
11 Life of Riley

5:10
H Apt. 2-C Starring George Carlin

5:30
4 Twenty-Minute Workout
7 Morning Stretch
11 News
S Barry Manilow at Blenheim Palace

Thu., Aug. 22

6:00
2 4 7 News
5 What's Happening
9 Police Woman
11 Private Benjamin
13 New Jersey Nightly News
21 Rod & Reel
31 Why in the World
H Movie: Zelig
S Movie: Never Say Never Again (cc)

6:30
5 One Day at a Time
11 Benson
13 Nightly Business Report
21 Roughing It
31 City Comment

6:45
31 News From City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Bosom Buddies
11 Jeffersons
13 MacNeil/Lehrer NewsHour
21 Doctor Who
31 Innovation
W Movie: Raffles

7:30
2 Wheel of Fortune
4 Family Feud
5 Archie Bunker's Place
7 Entertainment Tonight
9 Sale of the Century
11 News
21 Long Island Report
31 Dr. Who
H Coming Attractions

8:00
2 Magnum, P.I.
4 Cosby Show
5 Movie: Shogun. Richard Chamberlain, Toshiro Mifune. (Part 4 of 6.)
7 Movie: Meteor (1979). Sean Connery, Natalie Wood. Own a piece of the rock. (cc)
9 News
11 Movie: Pearl (1978). Angie Dickinson, Lesley Ann Warren. (Part 2 of 3.)
13 Evening at Pops—From the Esplanade
21 Country Celebrates America
31 Video Music Box
H Daryl Hall and John Oates—The Liberty Concert
N Movie: Dutchman

8:30
4 Family Ties
9 Tic Tac Dough
S Movie: The Lonely Guy
W Movie: The Muppets Take Manhattan

9:00
2 Simon & Simon
4 Cheers
9 Movie: The Fish That Saved Pittsburgh (1979). Julius Erving, Stockard Channing.
31 The Journey Inward: Images of the Brain
H Movie: The Woman in Red (cc)
N Paul Robeson: Tribute to an Artist

9:30
4 Night Court
21 Country Memories With Willie Nelson

10:00
2 Hometown
4 Hill Street Blues
5 11 News
7 20/20 (cc)
13 Masterpiece Theatre—On Approval (cc)
31 Tony Brown's Journal
N Movie: Clarence and the Angel
S Brothers (cc)

10:30
31 America's Black Forum
H Movie: Hanky Panky
S Best of Bizarre 65 (cc)

11:00
2 4 7 News
5 WKRP in Cincinnati
9 Bizarre
11 Odd Couple
21 Nightly Business Report
31 Switch On Japan
S Movie: A Case of Libel
W Movie: The Dancers

11:30
2 Columbo
4 Tonight Show
5 Kojak
7 Nightline
9 Racing From Yonkers
11 Honeymooners
21 Long Island Report

12 MIDNIGHT
7 Eye on Hollywood
9 Hawaii Five-O
11 Twilight Zone
13 Masterpiece Theatre—The Citadel (cc)
N Minnie the Moocher and Many Many More

12:20
H Movie: Streets of Fire (cc)

12:30
4 David Letterman
5 Naked City
7 New $100,000 Name That Tune
11 Space: 1999
S Movie: Scarface (1932)
W Movie: Vamping

12:40
2 New Avengers

12:55
13 Masterpiece Theatre—The Citadel (cc)

1:00
7 Movie: The Proud and Profane (1956). William Holden, Deborah Kerr.
9 Joe Franklin

1:30
4 11 News
5 Hogan's Heroes

2:00
2 News
4 Sally Jessy Raphaël
9 Movie: The Student Connection (1975). Ray Milland, Sylva Koscina.
11 Lifestyles of the Rich and Famous
H Movie: Fame

2:02
5 Movie: The Psychic (1978). Jennifer O'Neill, Gabriele Ferzetti.

2:10
S Movie: Heat and Dust

2:30
4 Ben Casey
W Movie: One Deadly Summer

3:00
11 Ethiopia: The Nightmare Continues

3:30
4 Ben Casey

3:56
5 Rituals

4:00
9 Joe Franklin
11 Emergency!

4:20
H Movie: Revenge of the Nerds (cc)

4:30
4 Here's Lucy
S Brothers (cc)

5:00
4 Here's Lucy
9 News
11 It's Your Business
S Rock of the '80s: Night Ranger and Others

5:30
4 Twenty-Minute Workout
7 Morning Stretch
11 News

5:55
H Philip Marlowe—Private Eye (cc)

Fri., Aug. 23

6:00
2 4 7 News
5 What's Happening
11 Private Benjamin
13 New Jersey Nightly News
21 Motorweek
31 Tony Brown's Journal
H Cannonball Run II (cc)
S Movie: The Sword of the Valiant

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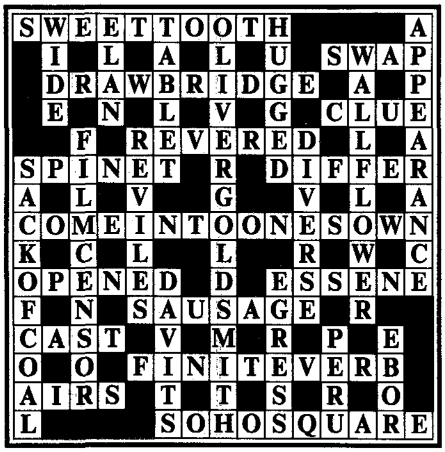

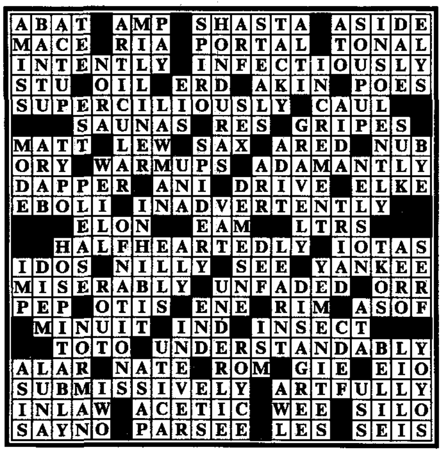

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TELEVISION

6:30
- ❺ One Day at a Time
- ⓫ Benson
- ⓭ Nightly Business Report
- ㉑ Victory Garden
- ㉛ City Comment

6:45
- ㉛ News From City Hall

7:00
- ❷ ❹ ❼ News
- ❺ M*A*S*H
- ⓫ Jeffersons
- ⓭ MacNeil/Lehrer NewsHour
- ㉑ Doctor Who
- ㉛ Why in the World
- Ⓦ **Movie:** Cloak and Dagger

7:30
- ❷ Wheel of Fortune
- ❹ Family Feud
- ❺ Archie Bunker's Place
- ❼ Entertainment Tonight
- ⓫ News
- ㉑ Long Island Report
- ㉛ Dr. Who

8:00
- ❷ **Movie:** The Blue and the Gray. Stacy Keach, John Hammond. Civil War epic. (Part 1 of 3.)
- ❹ Knight Rider
- ❺ **Movie:** Shogun. Richard Chamberlain, Toshiro Mifune. (Part 5 of 6.)
- ❼ Webster (cc)
- ⓫ **Movie:** Pearl (1978). Tiana Alexander, Max Gail. (Part 3 of 3.)
- ⓭ Washington Week in Review
- ㉑ Living Life Fully in Love . . . With Leo Buscaglia
- ㉛ Video Music Box
- Ⓗ **Movie:** Dreamscape
- Ⓝ **Movie:** Gabriela
- Ⓢ **Movie:** Streets of Fire (cc)

8:30
- ❼ Mr. Belvedere (cc)
- ⓭ Wall $treet Week

9:00
- ❹ Motown Review Starring Smokey Robinson
- ❼ Benson (cc)
- ⓭ From Blitzkrieg to the Bomb
- ㉑ **Movie:** That Certain Age (1938). Deanna Durbin, Jackie Cooper.
- ㉛ Masterpiece Theatre—The Citadel
- Ⓦ **Movie:** Psycho II

9:30
- ❼ Off the Rack (cc)

10:00
- ❹ Miami Vice
- ❺ ⓫ News
- ❼ Life's Most Embarrassing Moments #7 (cc)
- ㉛ Eye on Dance
- Ⓗ **Movie:** The Lonely Guy
- Ⓝ **Movie:** Skyline
- Ⓢ **Movie:** The One and Only

10:30
- ⓫ **Baseball:** Yankees vs. Seattle Mariners
- ⓭ SCTV Tease
- ㉛ Looking East

11:00
- ❷ ❹ ❼ News
- ❺ WKRP in Cincinnati
- ❾ Bizarre
- ⓭ **Movie:** The Rutles (1978). Eric Idle, Michael Palin, John Belushi, Dan Aykroyd, Bill Murray. Liverpool days, Ed Sullivan appearance, eventual breakup, accompanied by such classics as "Let It Rot" and "Tragical History Tour."
- ㉑ Nightly Business Report
- ㉛ Switch On Japan
- Ⓦ **Movie:** Flash

11:30
- ❷ **Movie:** The Pilot (1979). Cliff Robertson, Frank Converse.
- ❹ Tonight Show
- ❺ Kojak
- ❼ Nightline
- ❾ TV 2000
- ㉑ Long Island Report

11:35
- Ⓗ 1st & Ten

11:45
- Ⓢ **Movie:** Scarface (1932)

12 **MIDNIGHT**
- ❼ Eye on Hollywood
- Ⓝ **Movie:** Persona

12:05
- Ⓗ **Movie:** Love Letters

12:30
- ❹ Friday Night Videos
- ❺ Summer Concert Series: Styx
- ❼ New York Hot Tracks
- ❾ Visions Around the World
- Ⓦ **Movie:** Aphrodisia's Diary

1:00
- ⓫ Twilight Zone

1:30
- ❺ America's Top Ten
- ⓫ News

1:40
- ❷ Record Guide
- Ⓗ **Movie:** Midnight Express

2:00
- ❹ News
- ❺ **Movie:** A Boy Ten Feet Tall (1963). Edward G. Robinson, Fergus McClelland.
- ❼ **Movie:** The Comedy of Terrors (1964). Vincent Price, Peter Lorre.
- ⓫ Solid Gold
- Ⓦ **Movie:** Amityville: The Demon

2:10
- ❷ **Movie:** The Pill Caper (1976). Stephen Strimpell, Dick Gautier.

2:30
- ❹ Sally Jessy Raphaël
- ❾ **Movie:** The Corpse Vanishes (1942). Bela Lugosi, Luana Walters.

2:45
- Ⓢ **Movie:** Fleshburn

3:00
- ❹ Music City USA
- ⓫ Kung Fu

3:30
- ❹ Hit City
- ❾ **Movie:** The River of Gold (1970). Dack Rambo, Roger Davis.
- Ⓦ **Movie:** Nine to Five

3:45
- ❼ New $100,000 Name That Tune
- Ⓗ **Movie:** Cannonball Run II (cc)

4:00
- ❹ Ben Casey
- ⓫ Emergency!

4:08
- ❷ Newsmakers

4:20
- Ⓢ Faerie Tale Theatre (cc)

4:21
- ❺ Rituals

4:38
- ❷ **Movie:** Kong Island (1976). Marc Lawrence, Brad Harris.

5:00
- ❹ Ben Casey
- ❾ News
- ⓫ U.S. Farm Report

5:15
- Ⓢ Haunting of Harrington House

5:30
- ⓫ News

5:40
- Ⓗ 1st & Ten

Mon., Aug. 26

6:00
- ❷ ❹ ❼ News
- ❺ What's Happening
- ❾ Police Woman
- ⓫ Private Benjamin
- ⓭ New Jersey Nightly News
- ㉑ Woodwright's Shop
- ㉛ Cityscope
- Ⓗ **Movie:** Hanky Panky
- Ⓢ **Movie:** The Black Stallion Returns
- Ⓦ **Movie:** The Wild Swans

6:30
- ❺ One Day at a Time
- ⓫ Benson
- ⓭ Nightly Business Report
- ㉑ This Old House (cc)
- ㉛ City Comment

6:45
- ㉛ News From City Hall

7:00
- ❷ ❹ ❼ News
- ❺ M*A*S*H
- ❾ Bosom Buddies
- ⓫ Jeffersons
- ⓭ MacNeil/Lehrer NewsHour
- ㉑ Doctor Who
- ㉛ Colorsounds
- Ⓦ **Movie:** The Neverending Story

7:30
- ❷ Wheel of Fortune
- ❹ Family Feud
- ❺ Archie Bunker's Place
- ❼ Entertainment Tonight
- ❾ Sale of the Century
- ⓫ News
- ㉑ Long Island Report
- ㉛ Dr. Who

8:00
- ❷ Scarecrow and Mrs. King
- ❹ TV's Bloopers and Practical Jokes
- ❺ P.M. Magazine
- ❼ Hardcastle and McCormick (cc)
- ❾ News
- ⓫ Honeymooners Special
- ⓭ Smithsonian World
- ㉑ Wild America (cc)
- ㉛ Video Music Box
- Ⓗ **Movie:** All the Right Moves
- Ⓝ **Movie:** Monika
- Ⓢ Barry Manilow at Blenheim Palace

8:30
- ❺ Carol Burnett
- ❾ Tic Tac Dough
- ㉑ Profiles of Nature

9:00
- ❷ Kate & Allie
- ❹ **Movie:** Little House: The Last Farewell. Michael Landon, Karen Grassle. (cc)
- ❺ Merv Griffin
- ❼ **Football:** Chicago Bears vs. Dallas Cowboys (pre-season)
- ❾ **Movie:** Women at West Point (1979). Linda Purl, Andrew Stevens.
- ⓭ American Playhouse—*The Gin Game*. Funny, scary plight of two senior citizens in an old-age home; with Hume Cronyn and Jessica Tandy.
- ㉑ Survival Special (cc)
- ㉛ Silent Pioneers
- Ⓦ **Movie:** The Last Starfighter

9:30
- ❷ Newhart
- ㉛ Alive From Off Center
- Ⓗ Daryl Hall and John Oates—The Liberty Concert
- Ⓢ **Movie:** Revenge of the Nerds

10:00
- ❷ Cagney & Lacey
- ❺ News
- ㉑ National Geographic Special (cc)
- ㉛ Mayport and All That Jazz II
- Ⓝ **Movie:** Persona

10:15
- ⓫ News

10:30
- Ⓗ Coming Attractions

11:00
- ❷ ❹ ❼ News
- ❺ WKRP in Cincinnati
- ❾ Bizarre
- ⓫ Odd Couple
- ⓭ MacNeil/Lehrer NewsHour
- ㉑ Nightly Business Report
- ㉛ Switch On Japan
- Ⓗ **Movie:** Neighbors
- Ⓢ **Movie:** Cloak and Dagger (cc)
- Ⓦ **Movie:** Between Lovers

11:30
- ❷ Simon & Simon
- ❹ Best of Carson
- ❺ Kojak
- ❼ Nightline
- ❾ Hawaii Five-O
- ⓫ Honeymooners
- ㉑ Long Island Report

12 **MIDNIGHT**
- ⓫ Twilight Zone
- ⓭ The Greatest Adventure: The Story of Man's Adventure to the Moon
- Ⓝ **Movie:** After the Rehearsal

12:30
- ❹ David Letterman
- ❺ Naked City
- ❼ New $100,000 Name That Tune
- ❾ Best of Saturday Night Live
- ⓫ Space: 1999
- Ⓦ **Movie:** Alphabet City

12:40
- ❷ **Movie:** Kaleidoscope (1966). Warren Beatty, Susannah York.
- Ⓗ **Movie:** Dreamscape

12:45
- Ⓢ Washingtoon

1:00
- ❼ **Movie:** Checkered Flag or Crash (1977). Larry Hagman, Susan Sarandon.
- ❾ Joe Franklin

1:25
- Ⓢ **Movie:** Aphrodite

1:30
- ❹ ⓫ News

1:32
- ❺ National Superstars

2:00
- ❷ News

4 Sally Jessy Raphaël
9 **Movie:** Return From the Ashes (1965). Maximilian Schell, Samantha Eggar.
11 Christian Children's Fund
W **Movie:** Fleshburn

2:25
H **Movie:** Love Letters

2:30
4 Ben Casey
11 **Movie:** The Matchmaker (1958). Shirley Booth, Anthony Perkins.

2:32
5 Best of Midday

2:50
S **Movie:** Joy of Flying

3:30
4 Ben Casey
W **Movie:** Strange Invaders

3:32
5 Off the Set

4:00
9 Joe Franklin
H Coming Attractions

4:02
5 Rituals

4:20
S **Movie:** Revenge of the Nerds

4:30
4 Here's Lucy
11 Biography: Theodore Roosevelt
H **Movie:** Midnight Express

5:00
4 Here's Lucy
9 News
11 Life of Riley

5:30
4 Twenty-Minute Workout
7 Morning Stretch
11 News

Tue., Aug. 27

6:00
2 4 7 News
5 What's Happening
9 Police Woman
11 Private Benjamin
13 New Jersey Nightly News
21 Aloha China
31 International Edition
H **Movie:** The Sword of the Valiant

6:30
5 One Day at a Time
11 Benson
13 Nightly Business Report
21 New York's Master Chefs
31 City Comment
S **Movie:** Kind Lady

7:00
2 4 7 News
5 M*A*S*H
9 Bosom Buddies
11 Jeffersons
13 MacNeil/Lehrer NewsHour
21 Doctor Who
31 All About TV
W **Movie:** Star Trek III: The Search for Spock

7:30
2 Wheel of Fortune
4 Family Feud
5 Archie Bunker's Place
7 Entertainment Tonight
9 Sale of the Century
11 News
21 Long Island Report
31 Dr. Who

8:00
2 **Movie:** Carpool (1983). Harvey Korman, Ernest Borgnine.
4 A-Team
5 P.M. Magazine
7 Who's the Boss? (cc)
9 News
11 **Movie:** A Woman Called Golda (1982). Ingrid Bergman, Leonard Nimoy, Judy Davis. (Part 1 of 2.)
13 Nova (cc)
21 The Pallisers
31 Video Music Box
H **Movie:** Red Dawn (cc)
N **Movie:** Skyline
S Faerie Tale Theatre

8:30
5 **Special:** Our Children's War
7 Three's a Crowd (cc)
9 Tic Tac Dough

9:00
4 Riptide
5 Merv Griffin
7 Moonlighting (cc)
9 **Movie:** A Man Called Sledge (1970). James Garner, Dennis Weaver.
13 **Movie:** My Dinner With Andre (1981). Wallace Shawn, André Gregory. Help yourself.
21 Masterpiece Theatre—The Citadel (cc)
31 The Complete Gilbert and Sullivan—*Patience*
S **Movie:** Dreamscape
W **Movie:** Moonlighting

10:00
2 West 57th
4 Remington Steele
5 11 News
7 MacGruder & Loud (cc)
21 Poldark
H 1st & Ten
N **Movie:** Gabriela

10:30
11 **Baseball:** Yankees vs. Oakland A's
H Apt. 2-C Starring George Carlin

11:00
2 4 7 News
5 WKRP in Cincinnati
9 Bizarre
13 MacNeil/Lehrer NewsHour
21 Nightly Business Report
31 Switch On Japan
H **Movie:** Wholly Moses!
S Weird Al Yankovic: The Compleat Al on Showtime
W **Movie:** The Dancers

11:30
2 U.S. Open Tennis Championship Highlights
4 Tonight Show
5 Kojak
7 Nightline
9 Hawaii Five-O
21 Long Island Report

12 **MIDNIGHT**
2 **Movie:** Longshot (1982). Leif Garrett, Ralph Seymour.
7 Eye on Hollywood
13 Jazz Tonight. Teddy Wilson, Louis Bellson, Red Norvo, George Duvivier, Woody Herman, Freddie Hubbard.
N **Movie:** Lonely Hearts
S **Movie:** Heat and Dust

12:30
4 David Letterman
5 Naked City
7 New $100,000 Name That Tune
9 Best of Saturday Night Live
W **Movie:** Vamping

12:50
H **Movie:** Cloak and Dagger (cc)

1:00
7 **Movie:** I Married a Witch (1942). Susan Hayward, Veronica Lake.
9 Joe Franklin
11 Twilight Zone

1:30
4 11 News

1:32
5 National Superstars

2:00
2 News
4 Sally Jessy Raphaël
9 **Movie:** The Other Man (1970). Roy Thinnes, Joan Hackett. Disinterest begets adultery, which begets attempted murder.
11 Start of Something Big

2:02
5 **Movie:** The Amazing World of Psychic Phenomena (1977). Hosted by Raymond Burr.

2:15
S **Movie:** Revenge of the Ninja

2:30
4 Ben Casey
W **Movie:** House by the Cemetery

2:35
H Missing Persons—Four True Stories

3:00
11 **Movie:** The Dancing Masters (1943)

3:30
4 Ben Casey

3:35
H **Movie:** Private School

3:45
S **Movie:** The Sword of the Valiant

4:00
9 Joe Franklin
W **Movie:** Mission Hill

4:03
5 Rituals

4:30
4 Here's Lucy
11 Biography: Babe Ruth

5:00
4 Here's Lucy
9 News
11 Life of Riley

5:05
H 1st & Ten

5:30
4 Twenty-Minute Workout
7 Morning Stretch
11 News
S Faerie Tale Theatre

5:35
H Apt. 2-C Starring George Carlin

Weekend, Aug. 24–25

Sat., Aug. 24

6:00
4 Carrascolendas
5 Pattern for Living
9 David Toma Show
11 Wall Street Journal Report
S **Movie:** Windwalker

6:30
2 Patchwork Family
4 Sonrisas
5 Insight
9 Face-off
11 Wild Kingdom
H **Movie:** The Wild Pony

7:00
4 Vegetable Soup
5 World Tomorrow
7 Davey and Goliath
9 New Jersey People
11 Pink Panther

7:30
2 Kidsworld
4 Cliffwood Avenue Kids
5 Wonderama
7 Little Prince
9 In Depth
11 Josie and the Pussycats
13 MacNeil/Lehrer NewsHour

8:00
2 The Biskitts
4 Snorks
5 Movin' On
7 Superfriends
9 Hispanic Horizons
11 Voltron
H **Movie:** Windwalker
S **Movie:** Reunion in Vienna

8:30
2 Get Along Gang
4 Pink Panther & Sons
7 Superfriends
9 Meet the Mayors
11 Hee Haw
13 Wall $treet Week

9:00
2 Jim Henson's Muppet Babies
4 Smurfs
5 Star Search '85
7 Mighty Orbots
9 Battlestar Galactica
13 McLaughlin Group

9:30
2 Dungeons and Dragons
7 Turbo Teen
11 Puttin' on the Hits
13 Capitol Journal

10:00
2 Bugs Bunny/Road Runner
5 Bionic Woman
7 Rubik the Amazing Cube
9 Wrestling
11 Soul Train
13 Firing Line
H Life on Earth: Victors of the Dry Land
S **Movie:** Skirts Ahoy!

10:30
4 Alvin and the Chipmunks
7 New Scooby-Doo Mysteries (cc)

11:00
2 CBS Storybreak
4 Kidd Video
5 Saturday Morning
7 Scary Scooby Funnies
9 B. J. and the Bear
11 International All-Star Wrestling
13 Tony Brown's Journal
H Coming Attractions
W **Movie:** Nate and Hayes

11:30
2 Pryor's Place
4 Mr. T
7 The Littles
13 Open Mind
H **Movie:** O'Hara's Wife

11:55
21 Gourmet Cooking

12 **NOON**
2 Bugs Bunny/Road Runner
4 Spiderman and His Amazing Friends
7 Weekend Specials (cc)
9 Those Amazing Animals
11 This Week in Baseball
13 From Blitzkrieg to the Bomb
S **Movie:** Mother Lode

12:30
2 Saturday Supercade
4 Incredible Hulk
7 American Bandstand
11 Barney Miller
21 This Old House (cc)

1:00
4 Summer All-Star Game
5 Fame
9 **Movie:** Escape to Burma (1955). Barbara Stanwyck, Robert Ryan.
11 **Movie:** The Formula (1980). George C. Scott, Marlon Brando, John Gielgud.
21 Justin Wilson's Louisiana Cookin'
H Not *Necessarily* the News
W **Movie:** Deal of the Century

1:30
2 **Golf:** World Series of Golf
7 New York Hot Tracks
13 Masterpiece Theatre—On Approval (cc)
21 Square Foot Gardening
H **Movie:** Brian's Song

2:00
5 Wonder Woman
S Barn Burning

2:15
21 Gourmet Cooking

2:30
7 Greatest Sports Legends—Pete Rose

2:45
21 Magic of Oil Painting

3:00
2 **Football:** San Diego Chargers vs. San Francisco 49ers (preseason)
4 Major League Baseball: An Inside Look
5 **Movie:** The Glass Bottom Boat (1966). Doris Day, Rod Taylor.
7 U.S. Surfing Championships
9 **Movie:** Perilous Voyage (1976). Michael Parks, William Shatner.
11 Lifestyles of the Rich and Famous—The Superstars
H **Movie:** The Front
S **Movie:** Windwalker
W **Movie:** Meatballs Part II

3:15
4 **Baseball:** Detroit Tigers vs. California Angels or Minnesota Twins vs. Boston Red Sox

3:25
21 Justin Wilson's Louisiana Cookin'

3:30
13 Johnny Mathis in Concert

4:00
7 Wide World of Sports
21 House for All Seasons (cc)

4:30
21 Last Chance Garage (cc)
H **Movie:** Right of Way (cc)

5:00
5 Mission: Impossible
9 Vega$
11 Solid Gold
13 Jukebox Saturday Night
21 Lifeline (cc)
S **Movie:** Oxford Blues
W **Movie:** Cheech and Chong's the Corsican Brothers

6:00
2 Channel 2 the People
4 7 News
5 Baretta
9 Wrestling
11 Puttin' on the Hits
21 James Jones: Reveille to Taps
31 Adam Smith in the New China: From Marx to MasterCard

6:30
2 4 7 News
11 Dance Fever
H **Movie:** Eddie Macon's Run

7:00
2 9 News
4 Prime of Your Life
5 Too Close for Comfort
7 Hollywood Close-up
11 Jeffersons
21 Wall $treet Week
31 Washington Week in Review
S Weird Al Yankovic: The Compleat Al on Showtime
W **Movie:** Curse of the Pink Panther

7:30
2 See How They Rock!
4 Fight Back
5 Archie Bunker's Place
7 Weekend Style
9 **Baseball:** San Diego Padres vs. Mets
11 At the Movies
21 Inside Albany
31 McLaughlin Group

8:00
2 Airwolf
4 Our Time
5 **Movie:** Shogun. Richard Chamberlain, Toshiro Mifune. (Conclusion.)
7 Love Boat (cc)
11 **Movie:** The Washington Affair (1977). Tom Selleck, Carol Lynley.
13 **Movie:** The Music Man (1962). Robert Preston, Shirley Jones, Buddy Hackett, Ron Howard, Paul Ford. Corny Americana but Preston's conviction and exuberance are catchy.
21 I'll Fly Away: A Gospel Celebration
31 Mystery!—Reilly: Ace of Spies
H **Movie:** Cloak and Dagger (cc)
N **Movie:** Le Dernier Combat
S Paper Chase

8:30
❹ Gimme a Break

9:00
❷ **Movie:** The Blue and the Gray. Stacy Keach, John Hammond. (Part 2 of 3.)
❹ **Football:** Miami Dolphins vs. Los Angeles Raiders (pre-season)
㉛ Hello Jerusalem
🅢 **Movie:** Until September
🅦 **Movie:** Cannonball Run II

9:30
❼ Finder of Lost Loves (cc)
㉑ That Great American Gospel Sound

10:00
❺ ⓫ News
㉛ German Pro Soccer
🅗 **Movie:** Vice Squad
🅝 **Movie:** Barbarella

10:15
❾ Kiner's Korner

10:30
❺ Black News
❾ Wrestling
⓫ Wall Street Journal Report

11:00
❷ ❼ News
❺ **Movie:** Playing for Time (1980). Vanessa Redgrave, Jane Alexander. Based on true story of woman who survived Auschwitz by playing in camp orchestra; script by Arthur Miller.
⓫ Tales From the Darkside
🅢 **Movie:** They're Playing With Fire
🅦 **Movie:** Butterflies

11:15
⓭ Sneak Previews

11:30
❼ News (cc)
❾ Racing From Yonkers
⓫ At the Movies

11:40
🅗 **Movie:** Private School

11:45
❷ Sports People
❼ **Movie:** Thunder and Lightning (1977). David Carradine, Kate Jackson.
⓭ **Movie:** Island of Lost Souls (1933). Charles Laughton, Bela Lugosi.

12 **MIDNIGHT**
❷ **Movie:** Newman's Law (1974). George Peppard, Roger Robinson.
❾ **Movie:** War of the Colossal Beast (1958). Sally Fraser, Roger Pace.
⓫ **Football:** Jets vs. Giants (tape delay of 8 p.m. pre-season game)
🅝 **Movie:** A Boy and His Dog

12:30
❹ It Came From Hollywood
🅦 **Movie:** L'Amour

12:45
🅢 **Movie:** Oxford Blues

1:10
🅗 **Movie:** Eddie Macon's Run

1:30
❾ **Movie:** Saboteur (1942). Robert Cummings, Priscilla Lane. Directed by Hitchcock: wrongly-accused man, chase, clever set pieces.

1:40
❼ **Movie:** Return to Macon County (1975). Nick Nolte, Don Johnson.

1:55
❺ **Movie:** Unconquered (1947). Gary Cooper, Paulette Goddard.

2:00
❹ Ben Casey
🅦 **Movie:** Meatballs Part II

2:12
❷ Record Guide

2:20
🅢 Weird Al Yankovic: The Compleat Al on Showtime

2:30
⓫ **Movie:** Brinks: The Great Robbery (1976). Leslie Nielsen, Darren McGavin.

2:42
❷ **Movie:** Anatomy of a Crime (1969). Darren McGavin, Ted Knight.

2:45
🅗 Not *Necessarily* the News

3:00
❹ **Movie:** Lucky Texan (1933). John Wayne.

3:15
🅗 **Movie:** Cloak and Dagger (cc)

3:20
🅢 **Movie:** Mother Lode

3:30
❾ **Movie:** Assassin (1973). Ian Hendry, Edward Judd.
🅦 **Movie:** Deal of the Century

4:30
⓫ Emergency!

4:46
❷ **Movie:** The Astronaut (1971). Monte Markham, Jackie Cooper.

5:00
❾ News
🅗 **Movie:** O'Hara's Wife

5:15
🅢 Paper Chase

5:30
⓫ News

5:50
❺ Time for Timothy

Sun., Aug. 25

6:00
❾ In Depth
⓫ Insight

6:30
❷ Kidsworld
❹ Agriculture USA
❺ Black News
❼ ⓫ Christopher Closeup
❾ New Jersey People
🅗 Video Jukebox
🅢 Righteous Apples

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Joy of Gardening
❺ Hour of Power
❼ Faith for Today
❾ Face-off
⓫ Old Time Gospel Hour
🅗 **Movie:** The Adventures of Buckaroo Banzai
🅢 **Movie:** Sherlock Holmes in the Baskerville Curse

7:30
❷ Channel 2 the People
❹ Journey to Adventure
❼ This Is the Life
❾ Make Peace With Nature
⓭ Sesame Street (cc)

8:00
❷ Way to Go
❹ Here's Lucy
❺ Jimmy Swaggart
❼ Insight
❾ Millionaire Maker
⓫ Frederick K. Price

8:30
❷ For Our Times
❹ Baseball Bunch
❼ World of Photography
❾ Day of Discovery
⓭ Mister Rogers' Neighborhood
🅢 **Movie:** Doctors and Nurses

9:00
❷ Sunday Morning
❹ Kids, Inc.
❺ **Movie:** Tammy Tell Me True (1961). Sandra Dee, John Gavin.
❼ Tiempo
❾ Oral Roberts
⓫ Jackson Five
🅗 **Movie:** Gandhi (cc)

9:15
⓭ Sesame Street (cc)

9:30
❹ Positively Black
❼ News Conference
❾ Point of View
⓫ Gobots

10:00
❷ Face the Nation
❹ Essence
❼ That's Hollywood
❾ Sunday Mass
⓫ The Transformers
🅢 **Movie:** Streets of Fire (cc)

10:20
⓭ Mister Rogers' Neighborhood

10:30
❹ Visiones
❼ Entertainment This Week
❾ Meet the Mayors
⓫ Three Stooges

11:00
❷ Taking Advantage
❹ First Estate: Religion in Review
❺ **Movie:** The Golden Idol (1954). Johnny Sheffield, Anne Kimbell.
❾ David Toma Show
⓫ Abbott and Costello
⓭ Wild America (cc)
🅦 **Movie:** Electric Dreams

11:30
❷ Newsmakers
❹ Today in New York
❼ This Week With David Brinkley
❾ World Tomorrow
⓫ Abbott and Costello
⓭ Soapbox II
㉑ Wall $treet Week

12 **NOON**
❷ Seeing Stars
❹ News 4orum
❾ Hour of Power
⓫ **Football:** Jets vs. Giants (pre-season game originally aired 8/24, 12 midnight)
⓭ National Geographic Special—Save the Panda (cc)
㉑ Tony Brown's Journal
🅢 Paper Chase

12:30
❷ **Movie:** Deadly Game (1977). Andy Griffith, Dan O'Herlihy.
❹ Meet the Press
❺ **Movie:** The Black Cat (1941). Basil Rathbone, Nigel Bruce.
❼ Sportsbeat
㉑ **Movie:** Half Shot at Sunrise (1930). Bert Wheeler, Edna May Oliver.
🅗 **Movie:** Oxford Blues (cc)

1:00
❹ Ben Casey
❼ Like It Is
❾ New Wilderness
⓭ **Movie:** The Music Man (1962). (See 8/24, 8 p.m.)
🅢 **Movie:** The Prodigal
🅦 **Movie:** Streets of Fire

1:30
❾ **Baseball:** San Diego Padres vs. Mets

2:00
❹ **Movie:** Penny Serenade (1941). Cary Grant, Irene Dunne.
❺ **Movie:** 2001: A Space Odyssey (1968). Keir Dullea, Gary Lockwood. A space opera scored by Richard Strauss, conducted by Stanley Kubrick.
❼ Roots: The Next Generation—Chapter IV
⓫ **Movie:** The Magnificent Seven (1960). Yul Brynner, Steve McQueen, Charles Bronson, James Coburn. Gunslingers hired to protect Mexican village from bandits; wonderful cast of future stars.
㉑ The 1984 Gina Bachauer International Piano Competition

2:30
❷ U. S. Open Tennis Preview
🅗 **Movie:** Deal of the Century

3:00
❷ **Golf:** World Series of Golf
㉑ James Jones: Reveille to Taps
🅦 **Movie:** Eddie and the Cruisers

3:30
🅢 Jackie Gleason's Second Honeymoon (cc)

4:00
❹ Fight Back
❼ Safari to Adventure
⓭ **Movie:** On the Town (1949). Frank Sinatra, Gene Kelly, Ann Miller.
㉑ I'll Fly Away: A Gospel Celebration

4:30
❹ Sportsworld
❼ NCAA College Preview
❾ News
⓫ **Baseball:** Yankees vs. Seattle Mariners
🅗 **Movie:** The Seven Magnificent Gladiators
🅢 **Movie:** Red Dawn

5:00
❺ Fame
❼ **Golf:** Walker Cup
❾ Black Sheep Squadron
🅦 **Movie:** Moon Madness

5:30
㉑ That Great American Gospel Sound

6:00
❷ ❹ ❼ News
❺ **Movie:** He Knows You're Alone (1981). Don Scardino, Caitlin O'Heaney.
❾ Vega$
⓭ Great Performances—Bernstein Conducts *West Side Story*

6:15
🅗 **Movie:** Streets of Fire (cc)

6:30
❷ ❹ ❼ News
🅢 **Movie:** Smokey and the Bandit Part 3

7:00
❷ 60 Minutes
❹ Punky Brewster
❼ Ripley's Believe It or Not! (cc)
❾ Switch
🅦 **Movie:** Take This Job and Shove It

7:30
❹ Silver Spoons
⓫ This Week in Baseball
㉑ Adam Smith's Money World

8:00
❷ **Movie:** The Blue and the Gray. Stacy Keach, John Hammond. (Conclusion.)
❹ oceanQuest
❺ Star Search '85
❼ **Movie:** The Sting (1973). Paul Newman, Robert Redford.
❾ **Debate:** New York City Mayoral Primary
⓫ Lifestyles of the Rich and Famous
⓭ Gala of Stars 1985
㉑ Mystery!—Reilly: Ace of Spies (cc)
㉛ Seasons of a Navajo
🅗 **Movie:** Silkwood (cc)
🅝 **Movie:** Quatermass II
🅢 **Movie:** The Dead Zone (cc)

9:00
❹ **Movie:** Men of Steel (1980). Lee Majors, Jennifer O'Neill, Art Carney.
❺ **Special:** Liberace Live With the London Philharmonic Orchestra
❾ Public Affairs
⓫ Start of Something Big
㉑ **Movie:** Lady on a Train (1945). Deanna Durbin, Ralph Bellamy.
㉛ The Prisoner
🅦 **Movie:** Bachelor Party

9:30
❾ Public Affairs
🅝 **Movie:** La Jetée

10:00
❺ ⓫ News
❾ Public Affairs
㉛ Futureprobe I: The 21st Century Home
🅝 Minnie the Moocher and Many Many More
🅢 Brothers (cc)

10:15
🅗 **Movie:** Oxford Blues (cc)

10:30
❺ Sports Extra
⓫ Christian Science Monitor Reports
🅢 Best of Bizarre 65 (cc)

11:00
❷ ❹ ❼ News
❺ Off the Set
❾ World Tomorrow
⓫ Odd Couple
⓭ SCTV Challenge
㉑ **Movie:** The Kennel Murder Case (1933). William Powell, Mary Astor.
🅝 Paul Robeson: Tribute to an Artist
🅢 Jackie Gleason's Second Honeymoon (cc)
🅦 **Movie:** Wild Dallas Honey

11:15
❷ News

11:30
❺ David Susskind
❼ News
❾ It Is Written
⓫ Honeymooners

11:45
❷ Sports Update
❹ Strictly Business
❼ Eyewitness Sports

12 **MIDNIGHT**
❷ Barnaby Jones
❹ George Michael's Sports Machine
❼ **Movie:** Judge Dee in the Monastery Murders (1974). Miiko Taka, Soon-Taik Oh.
❾ Jimmy Swaggart
⓫ Space: 1999
⓭ **Movie:** The Rutles (1978). (See 8/23, 11 p.m.)
🅗 **Movie:** The Final Option
🅝 **Movie:** Dutchman
🅢 **Movie:** Never Say Never Again (cc)

12:30
❹ Greatest American Hero
🅦 **Movie:** Streets of Fire

1:00
❷ Barnaby Jones
❾ **Movie:** The Perfect Furlough (1958). Tony Curtis, Janet Leigh. Early Blake Edwards effort.
⓫ Tales From the Darkside

1:30
❹ Ben Casey
❺ World Vision
⓫ News

2:00
❷ News
❼ **Movie:** Isn't It Shocking? (1973). Alan Alda, Louise Lasser. Policeman Alda copes with a series of deaths in a small town: queer, black, and very funny.
⓫ Wall Street Journal Report

2:10
🅗 **Movie:** Fame

2:15
🅢 **Movie:** Smokey and the Bandit Part 3

2:30
❹ Positively Black
❺ National Superstars
⓫ **Movie:** The FBI Story: Alvin Karpis (1974). Robert Foxworth, Eileen Heckart.

3:00
❹ First Estate: Religion in Review
❾ **Movie:** The Staegle (1971). Richard Benjamin, Cloris Leachman.

3:50
🅢 **Movie:** Red Dawn

4:30
⓫ Emergency!
🅗 **Movie:** The Adventures of Buckaroo Banzai

5:00
❾ News

5:30
❼ Morning Stretch
⓫ News

5:45
🅢 **Movie:** Doctors and Nurses

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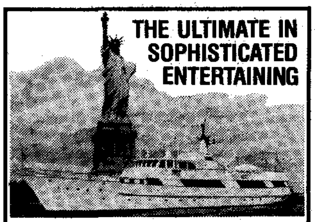

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Hypnosis To Change Habits—Weight, smoking, stress, concentration. S. Simon, M.A., Hypnotherapist. 212-348-1922.

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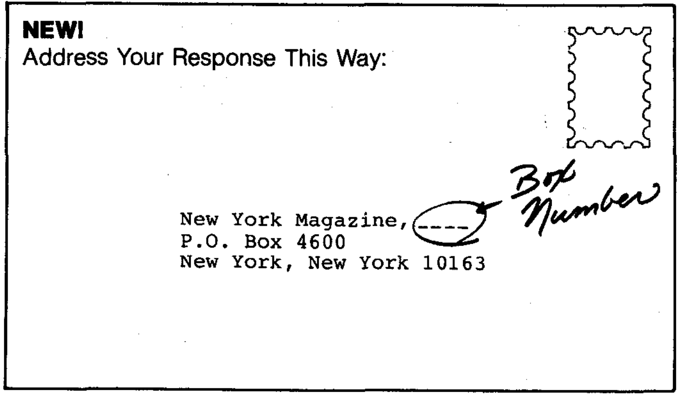
STRICTLY PERSONALS

Strictly Personals is a weekly feature. **New Rate: $23.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.



NEW!
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STRICTLY PERSONALS

No "Beautiful People" Please—Gutsy Greenwich Village widow (Wasp, 48, 5'8") seeks offbeat but sane man, 45 plus, with curious mind and sense of humor. I'm literate, informal, active, affluent. Passions: reading, travel, hiking, country, quiet conversation, holding hands and (I hope) you. My son is 7; your kids a plus. Revealing bio/phone (or other contact if no message device). NYM E755.

Snobby, Funny, Preppy, Pretty—Ivy grad, seeks cute, Jewish guy, 37. NYM T617.

Attractive Oriental Lady—Seeks secure gentleman. I am 37. Excuse me, I don't speak English very well; need your help. Photo/letter. NYM EE15.

Charming Jewish Physician—32, 5'6" just returned from international expedition, would like to meet a warm, bright woman with a good sense of humor. Note/phone/photo a plus. NYM T583.

Westchester CPA—Good-looking, 35, self-employed, bearded, non-smoker. Sincere, caring, Jewish man values friendships. Seeks attractive woman, 26-40, who enjoys sports, the beach and has a sense of humor, for friendship and relationship, if it's there. Note/photo/phone. POB 1794, New Rochelle, NY 10802.

Beautiful Executive—Ivy MBA, gourmet cook, athlete, closet intellectual. Seeks handsome, affluent, witty, romantic, Ivy League man, 35-42, who knows what rhymes with horse and carriage. Bio/photo. NYM KK41.

Divorced, White, Female—Articulate, pretty, professional, N. Westchester. Seeks male counterpart. NYM LL17.

Attractive, Bright, Successful—Businessman 34, romantic, sensitive, strong, fun, down-to-earth. Loves NY. Interests include music, arts, travel and enjoying life as it comes. Seeks wonderful woman with similar qualities, 23-30. Photo would be nice, but not necessary. NYM E976.

Gorgeous, Jewish Male, 25—Professional, seeks sincere, intelligent, attractive woman. Photo appreciated. NYM T613.

Marriage And Fatherhood—Desired by tall, handsome, man, 54, of exceptional qualities and accomplishments, with woman of stature under 40. Photo helpful. NYM KK38.

Professional, 42—Seeks woman with intelligence, integrity and a sense of humor, who desires marriage and family. NYM KK39.

New Lease On Life—NJ, 38, divorced, attractive, intelligent, sportsy. Looking for male, 38-50, who knows himself, enjoys life, and has a positive attitude. Note/photo, a must. NYM KK40.

Intelligent, Sincere, Sensitive—Down-to-earth male, age 32, reasonably attractive, with diverse interests and traditional values, independent, (somewhat shy). Seeks woman, age 25-35, possessing similar qualities, for warm, non-superficial relationship. Self-description/photo, appreciated. No games please! NYM T622.

Pretty, Slim, Warm—Intelligent, (Wasp), likes music, art, tennis and a caring, cultured, established man, 40+. NYM KK42.

Vibrant, Attractive Psychiatrist—28, smart with heart, tennis and skiing, wining and dining, travel and romance. You are a warm, secure, successful, athletic woman, to share above. Phone/photo. NYM T614.

Attractive 6'1" Single—Prominent NY businessman. Seeks serious relationship with attractive, slim, white woman, 29-36, 5'4"-5'7". Objectives: adventure, love, domestic bliss. Photo/note, please. Box 835, Tenafly, NJ 07670.

Seeking, Brownish Blond Lady—5'7"-5'9", 30-40. Reply, Photo/note/phone. NYM T619.

PhD Computer Science—Are you an attractive, career-oriented woman, desiring a serious relationship? I'm 31, good-looking, athletic, musically inclined, male. Let's compute. NYM KK93.

Very Pretty Brunette—24, slim, 5'2", with fine education, background and wide interests. Seeks fit, handsome, Christian man of integrity and culture. Very successful business or professional desired, up and coming ok. Non-smoker, 25-32. Your excellent attributes, qualities and mine, could lead to a lasting relationship. Bio/photo/phone, please. NYM KK50.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Gorgeous Jewish Lawyer—27, 5'7", 120 lbs., seeks very handsome, very successful, very sexy Jewish man, 26-36. Note/photo. NYM LL41.

Successful, Good-looking Male—Village professional, 30's, 5'9", Asian. Seeks 25-33, slim, pretty, non-smoker, cultured, educated female, for sincere relationship and future. Bio/photo/phone. NYM T618.

Take A Chance On Love—Very pretty, single, white female, 29, 5'9", 125 lbs., fashion business. Seeks single, white male, 30-38, professional, sincere, secure for serious relationship. Send short bio/photo/phone. NYM T620.

Could Be A Gamble—If you are a big, tall, warm, kind, adventurous, intelligent, wealthy, creative, sensitive and secure man, we may be a winning pair. Write. NYM T621.

Manly, Albeit Lovable Nature—Art oriented, established, non-smoking Jewish man in his forties, yearns to share hugs, laughter, a tender attachment with warm open woman. NYM DD20.

Warm, Sensitive, Israeli—5'11", blue/blond, intelligent, well-built, handsome, sense of humor. Seeks attractive, youthful, slim woman for serious relationship. Phone/photo, please. NYM KK43.

Classy, Creative, Connecticut—Woman, looking for a real man, in his 40's-50's, to share the things which add pleasure and spice to life. If you might be he, please send letter and photo. NYM KK44.

53, Female Patrician—Jog, investor, care, decent, dance, music, travel, keen humor, read. Photo. NYM T623.

Wanted, One Petite—Spirited and ultra-feminine lady for this very successful, 35, Tom Selleck-type of rascal. Object is discreet, but torrid romance. Note/photo. POB 317, Morris Plains, NJ 07950.

L.I. Menschette, Blue-Eyed—Brunette, slim, 30, 5'5". Seeks a professional mensch, who is witty, verbal, sexy, secure, sensitive and solvent. Divorced. Kids a plus. Photo/note/phone. NYM T625.

Cute, NJ Gal—34, 5', smart, Jewish, wants to make a home for sweet, affluent man, 30-42. Photo/no drugs. NYM T626.

Pretty, Petite, Jewish—Female 28, seeks, honest, sincere professional, for meaningful relationship. Must enjoy life and sharing it. Bio/phone/photo. NYM T628.

Attractive Male 35—5'9", light hair, blue eyes, wholesale tour operator. Enjoys outdoors, romantic evenings, and music. Seeks relationship with attractive, sensitive, non-phoney, slim, young woman, 27-32. Photo/phone please. NYM EE16.

Tall, Handsome, Sexy Male—30, 6'1", 180, in clothing business. Just broke up with girlfriend of 8 years. Looking for normal, sweet and sexy lady. NYM J970.

Blonde, Dynamic, Gregarious—Professional female, youthful 50's, cultured, loves travel, music, fireplaces. Desires energetic mensch who loves city, country life. Non-smoker. NYM J971.

Are You A Special Lady?—You are equal parts of beauty, spirit and brains. You are tall, elegant, slim, around 30, successful in your profession, sexy in your style and you are interested in both a relationship and a family. You probably have dark or red hair; only exceptional blonds should respond. You have a strong sense of self and you would never be described as boring. You enjoy almost all activities, including black tie dinners for 2 or 22 as well as fishing in Alaska. You do not enjoy drugs, loud discos, or suburban shopping centers. You reside in Manhattan, but you keep part of your soul in the country. I am Christian, officer of major corporation, late 30's and attractive. I think you will enjoy having dinner with me. If you are a special lady, send me an old-fashioned letter. NYM T630.

Pretty, Cultured, 25—Seeks lasting relationship with handsome, sophisticated Jewish male. Photo/phone. NYM J969.

The Most Beautiful—Desirable, intelligent, and warmhearted women in Manhattan are sitting home on the weekends, either because a quality man may be somewhat intimidated by her appearance and/or she may refuse to go out with men that wear pinkie rings. At 30, I'm a real mensch, definitely good-looking, with my own business, very cultured (no pinkie rings), and desirous of a woman from 22-28, for a monogamous relationship. Bio/photo/phone. NYM EE17.

Lovely NJ Lady, 37—Searches for intelligent, attractive mate. NYM J980.

Nurse's Heart, Bright Exec.—Petite black lady, 38, with model's looks. Seeks loving partnership with man, 35-45, successful, kind, attractive. Enjoy music, travel. Note/phone. NYM LL42.

New Jersey Shore Attorney—Good-looking, 36, enjoys fine dining, good conversation, boating, and the sun. Seeks attractive, slim lady, 22-30, with wit and charm for a lasting relationship. Note/phone/photo. NYM EE20.

Warmth And Kindness—Plus creativity, intellect and wit. Single, Jewish male, PhD, writer, seeks high-achieving, somewhat introspective, single Jewish female fiction writer or psychotherapist. NYM LL43.

Blond, Blue-Eyed, Tall—Christian female, (45), seeks active, emotionally mature gentleman. NYM LL44.

Attorney Wanted—28-35, To share candlelight dinners, with tall, attractive, sophisticated, professional woman, 28. Note/photo/phone. NYM LL45.

Good-Looking Dentist—Entrepreneur, 28, seeks female, 20-27, who can be both physically and intellectually stimulating. Looking for a good-natured person. Photo/phone. NYM LL46.

Pretty NJ Mom (37)—Perceptive, sensitive and happy. Seeks handsome, successful male, 35-50, who enjoys life, wears a smile, and enjoys tennis, for permanent future. Photo/phone. NYM J972.

If You're Beautiful—About 40 and live in NJ, let's go ballroom dancing. I'm tall, prosperous, and anxious to meet a wonderful lady. Photo. NYM EE22.

Attractive, Slim Manhattanite—Warm, intelligent, caring, late 40's, loves museums, music, dancing, snow and sand. Seeks attractive gentlemen, early to late 50's, with sense of humor, ready to enjoy life. Note/phone. NYM EE21.

Bright Eyes, Bright Smile—Bright head, slim, curvaceous, corporate executive and 40's perky homemaker, desires a running mate and/or permanent relationship, 50's or 60's, caring, affluent, Renaissance gentleman. NYM LL47.

Stunning, Tall Brunette—Charming, feminine, literate, witty, wide interests. Seeks kind, warm, very masculine partner, 45-55, over 6', literate, humorous, polished, cultured, unencumbered. No strong religious ties, smoking, drugs, NY accents. Note/photo/phone. NYM LL48.

Exotic Treasure—Affectionate, professional, brown, beautiful, sensuous, Latin woman, 42. Seeks tall, financially successful male, any race, to share in a mutually giving friendship and romance. Bio/photo/phone. NYM EE23.

Indian MD, 41—Comfortable with the Eastern and Western philosophies of life. Attractive, sensitive, caring, seeks a tall, sincere, highly qualified, yet unpretentious male counterpart, who is emotionally and financially secure, loyal and with a good sense of humor. Photo and phone. NYM J974.

Woman, Slender, Chic, Vital—Tenderhearted. To love and be loved. Would share cultured living with compassionate, worldly man, 55 plus. NYM LL52.

Handsome, Tall, Well Built—29, Christian, sincere, honest. Seeks tall, attractive, slender, never-been-married, Christian woman. NYM LL55.

Fairfield County Female—I'm 48, attractive, blonde, fun-loving, Jewish professional, who has it together and enjoys laughing, tennis, travel, fine dining, reading, the beach and nerf basketball. Photo/note and let's get together. NYM LL53.

I Heard You've Always Wanted—To meet a beautiful Spanish lady. I'm 35, (looking 25), slender, with class, in the health profession. I seek a slim, tall, very good-looking, health professional, MD or attorney. Let me teach you the language of love. Bio/phone. NYM EE31.

Handsome, Successful, Intelligent—Jewish male, 27, witty, athletic and ambitious. Enjoys writing, travel and music. Seeks that rare, spontaneous, bright, attractive wild woman, for a fairy tale relationship. Note/photo/phone. NYM LL54.

Brilliant, Dynamic, Successful—Prep/Ivy, bachelor, exciting, international lifestyle, very handsome. Seeks lady, 18-25, with good taste. Photo, please. NYM LL56.

Widow, 5'6", Blonde—Attractive, financially secure, seeks to meet sincere gentleman, interested in travel, theater and music, 58-65. Bio/phone. NYM EE32.

Partner In Crime Wanted—For 5'8", 35, attractive Italian-American lady, to do jazz, theater, shore and more. You're sincere, successful, sensuous, non-smoker, looking for your better half. Note/photo/phone. NYM LL60.

Attractive, Warm, Intelligent Woman—Seeks successful, communicative, gentleman, 40-53. Phone/photo. NYM EE42.

Woody Allen Flash Frank Furillo—Seeks Jewish Joyce. 29-year-old attorney is looking for sensual romance and good times but will settle for challenging, independent, bright, caring attractive woman with a cute smile. Photo/phone/note. NYM LL50.

Mixed Doubles Anyone?—Successful NYC attorney, 40, 5'9", in good shape and sense of humor, seeks tennis-loving, attractive, petite, athletic, Manhattan woman, 25-35, who is wholesome, sensitive, affectionate and non-smoker, for serious relationship. I enjoy dancing, traveling, movies, theater, photography, in-depth conversations, and spend weekends at country home. Photo/phone and self-descriptive note, please. NYM LL51.

Striking, Professional Gentleman—Sought by this dazzling, vibrant lady executive, 24. You are 25-32, possess charm and class. I enjoy tennis, skiing and travel. I'm in search of a true gem. Photo/phone. NYM EE24.

Attractive, Slim—Female, with Jewish values, has enthusiasm, warmth. Seeks attractive, outgoing, Jewish male, for mutual enrichment, 35-42. NYM KK45.

Impossibly Cute—Recently divorced after long marriage, initially shy, sincere, 28, 5'4", petite brunette, curvaceous, and fun on a date. Seeks sincere, romantic gentleman, for friendship/possible romance. Note/photo/phone. NYM EE25.

Warm, Witty, Wonderful—Woman, very attractive, successful psychologist, 36. Seeks sensitive, successful man, 35-45, for loving relationship. NYC/NJ. Bio/photo. NYM KK46.

Psychoanalyst—Runner, 37, beautiful, open, funny, and real. Wants very bright, slightly zany man for magic moments/simple pleasures. Photo. NYM EE26.

Handsome White Male—37, well-built, financially secure, enjoys beach, traveling, movies, dinner. Seeking an attractive, slim female, no children, 25-32, for a hopefully permanent relationship. Photo/phone/note. NYM EE27.

Beautiful, Affluent, Marriage-minded—Manhattan female, 37, 5'8", slim. Seeks tall, successful, like male for love, commitment, family. Photo/phone/letter. NYM EE28.

Redhead, Additional Attributes— Seeks lovely guy. Photo/phone. NYM EE29.

Shoot For The Stars—27, handsome Jewish businessman, seeks partner who is looking for someone special to share life and laughs with. Photo/letter, NYM KK47.

La Dolce Vita—With a slim, dark-haired Italian-American beauty, 35. This dream can come true if you are a communicative, good-natured professional man, interested in enriching your life with marriage and children. Cuddling and cooking included. Photo/letter. NYM J973.

Jewish Widower—52, professional, 6', 160, very affectionate, anxious to meet for serious relationship, slim, attractive, very warm lady, 35-50. Letter/phone. Photo optional. NYM KK48.

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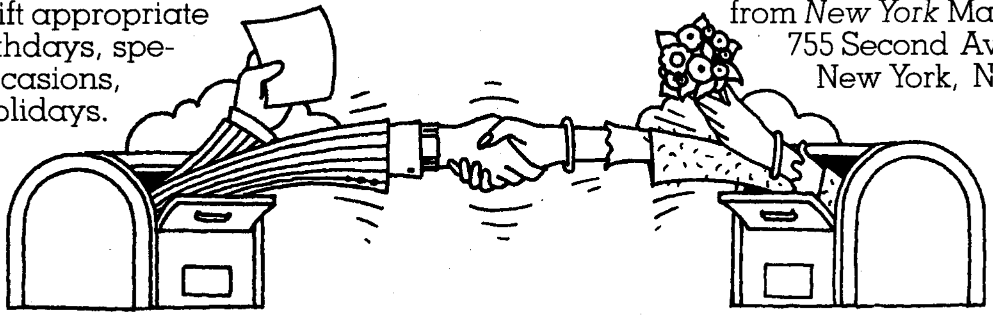

STRICTLY PERSONALS

Absurd, Creative Man—Wants 1 nimble, mature you: For everything. NYM T605.

Religiously, Modern Blond—Jewish lady, witty, likes travel, music, fine living. Seeks charming, orthodox, businessman over 37. Photo/phone. NYM KK81.

Do You Want A Real Man— Who is understanding, emotional, warm, open, honest, strong and secure, handsome, very sophisticated, great personality, successful, intelligent, age 39, tall and thin? I'm the president of a large corporation and I don't spend much time in attempting to meet people. Bars and singles places are not my style. I love living the good life in every way possible. I would never try an ad like this, but it's just my way, if a lovely, compassionate, intelligent, unique, beautiful lady, answers with a few words about herself and a photo; we may be able to develop a friendship and possibly more. NYM KK82.

Jewish, European Beauty—Elegant blond, 29, 5'7". Enjoys travel, arts. Seeks special man. Photo. NYM KK78.

My Favorite Things—Reading, animals and the arts. Anglophilic and agnostic. Slim, 34, editor from West Coast, ready to meet man of wit, creativity and whimsy. NYM KK79.

Attractive, Intelligent, 37—Professional gentleman seeks female counterpart, 21-35. Photo. NYM KK74.

Handsome, Sincere, Successful—Businessman, tall, fit, confident, yet supportive, easy to talk to. Seeks 23-35, shapely, foxy woman, 5'1"-5'10", into caring and sharing. NYM EE53.

Independent Sophisticated Woman—5'7", brunette, slender, academic, 52, who has lived an international life of some affluence and professional accomplishment. Seeks man, 50-60, for a caring, supportive lasting relationship of shared interests. NYM EE58.

Friday's Child—Gold hair, eyes blue, musician, teacher and a writer too. Loves movies, opera, jazz and books, walking and dancing and even cooks! Warm, winsome, witty, too late wise. Married, divorced, no kids, no ties. Now most desirous near midlife span: To be wed to a gentle man. NYM LL66.

Dashing Journalist—32, trying to find his female, 25-40, lead story. Send headline/photo/phone. NYM EE48.

Fecund Mind—Uncommon good looks, very ethical, erotic, fit, eclectic, witty, sharp, Jewish, and 32. Seeks 1 unique female match. Value deep talks, euphoric exploits, corporal/mental/emotive sensations of all kinds. POB 180, NYC 10018.

Sensitive, Sophisticated—Successful businesswoman, 35, Westchester. Seeks tall, Christian counterpart for friendship, fun and possible long-term relationship. Note, photo. NYM KK73.

Self-Assured, Romantic Businessman—30, 5'8", 160 lbs, Jewish (non-religious), never married, honest, happy, easygoing. I enjoy weekly moviegoing, long talks, walks, writing love songs on my synthesizer, and have a zest for life. I seek a lady, quite exceptional, who is single, down-to-earth, with lots of time for togetherness, for a happy relationship. Non-smoking/drugs. Bio/phone. NYM EE55.

Single White Woman—40's, sincere, caring, educated, loves people, animals, traveling. Seeks relationship with kindred spirit. NYM J982.

Go For It—Never believed you could meet a handsome, athletic, self-made millionaire mensch this way? Well, if you can't be wrong, don't write. I'm a one-woman man, 40, creative and comfortable with the processes of change and growth. If you like yourself and it shows, and you are a bright woman involved in a challenging pursuit, I'd like to know about you. I'm a nonsmoker with a certain amount of beefcake, a lot of eyes, a national reputation, and the ability to exercise the power of my position with restraint and care because power is limited without sharing. If you don't agree that compromise is essential to a relationship, don't write. But, if you are hot stuff and loved by at least one parent (grandparents do not qualify) we could talk and exchange videos. NYM EE56.

Sensitive, Warm Woman—With varied interests, seeks quality single male, 36-48, for productive relationship. NYM LL40.

To Women Ballet/Jazz Dancers—26-36. Sensual, handsome, classy, warm, NJ/NY professional, takes jazz. To share that love and more. No smokers. NYM J977.

Not Marriage-Minded—Professional, 52, seeks trim lady, 45-55, who has it all but wants to share a romantic, long-term relationship. PO Box 557, Jamaica, NY 11424.

Pretty, Bright, Professional—Woman, 43, ready and willing to meet a man who is available for a warm, caring relationship. My interests include tennis, theater, psychology and dancing. NYM KK75.

Complement Sought For—Unpretentious, Jewish individualist gentleman, 27, 6', world traveler, lover of mountains and sea. You, a spirited lady, very attractive, 20's, and listener to Scruggs and Coltrane. Note/phone. NYM EE54.

Christian Male—Nice-looking, tall, 48, slim, never married, professional, fun. Seeks pretty, slim lady, 25-45, with spiritual values, Christian. Photo.NYM KK76.

Not 48 Hours—Warm, funny, unpretentious, very successful, Italian man, 37, wishes to spend about 60 years surrounded by children, with a warm, funny, smart, sensuous, passionate, beautiful, Italian woman, 25-30. Please, photo and bio. NYM KK77.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Beautiful But Fatigued—From fine dining and country walks. Woman professional, Irish descent, seeks gentleman, 30 and up, with humor and character, who doesn't want to do that either. Photo, personal letter, please. NYM LL58.

Tall, Black, Female—NJ, young, warm, sensitive, professional. Seeks tall, 24-27, intelligent, warm, fun-loving professional gent, for a lasting friendship. Photo/letter. NYM LL61.

I'm Interested In Jewish—Spiritual practice, holism, travel, food, arts. I'd like a man around 50, centered, intense, compatible interests, to see if we can enhance our lives with gentle sharing. Tell me about you. NYM LL63.

Very Successful, Very Handsome— (according to most women) Man, 31, athletic, lover of the fast lane with occasional pit stops. Seeks successful, extremely beautiful (not just to your mother), slim, sexy, warm, and hysterically funny woman. Photo an absolute must, don't write if you belong to the Horizontal Club. NYM EE34.

Stunning Young Woman—30, seeks tall, handsome man of exceptional style, accomplishment and humor who desires a beauty who is also brilliant and knows all the things you are. Photo/record list. NYM LL64.

Beaches Off Season—Sailing and a great sense of humor are things I'd like to share with the right man. Very attractive, intelligent, warm woman, 29, slim, fit, 5'2", Ivy League educated, career-oriented, looking for bright, handsome, successful man, 29-36, fit, 5'9" plus, with style and taste, to share the romance, and chance a no-nonsense relationship. NYM LL65.

Self-Aware, Honest, Open — I can't claim to be all the way there, but these qualities do mean the most to me. 28-year-old sensitive male, seeking communicative, feeling female with similar values. NYM KK51.

LI Male—44, 6'2", runner, serious father, seeks woman, 28-38, honest, sincere, warm and attractive to share a mutual relationship of interests to be explored. Note/phone. NYM EE35.

Super Woman—Seeks super man, to cavort in a heady atmosphere of intellect and emotion. Pictures and bios are not requested, just be a person of considerable, professional achievement, high intelligence and good character. I'm 36, a psychoanalyst, in private practice, looking for a soul mate who is my equal or better. NYM KK52.

If You Look Marvelous—Are a professional gentleman, between 25-35, enjoy laughter, romance and have champagne tastes, this 23-year-old sensational-looking lady would like to toast with you. Photo/note. NYM EE36.

Athletic, Good-Looking, MD—41, Jewish, 5'9", enjoys outdoors, sports, travel, theater, music, good restaurants. Seeks tall, intelligent, attractive woman to share fun, warmth, affection and long-lasting relationship. NYM LL67.

Don't Be Ashamed—Of your yuppie traits! Yes, I too like sushi & brie! Slim, attractive, blond, witty, spontaneous, honest, romantic, feminist, professional male, 5'10", 32. Searching for slim, pretty, professional, childless female, in 20's or 30's, with similar attributes, who loves the arts, the ocean, travel, progressive music, fine wines, good conversation, Columbus Ave & the urban lifestyle. I'm truly "a nice person"! Letter photo & phone are musts. NYM KK53.

Very Pretty Lady—Jewish, mid-40's, trim, wholesome, loves chess, chamber music. Seeks tall, caring, communicative man to cherish. NYM J976.

Healthy, Energetic, Very Pretty—Young woman, seeks upbeat man, early to mid 30's, physically fit in mind and body, with vision and humor. NYM EE37.

Widower—56, agnostic, scientist, Harvard alum. Must be free to travel worldwide. NYM KK69.

Very Pretty RN—33, family-oriented single Jewish parent, loves NYC. Seeks attractive, MD, 35-45, who's open-minded, emotionally secure, sincere, marriage-minded. Note/phone/photo. NYM EE38.

Successful Jewish Male—Widowed, 43, who is caring, sharing, warm, sensitive and loving. Seeks same qualities in an attractive, LI, Jewish woman of class, mid to late 30's, who also enjoys fine dining, music, walks in the country, intimacy, affection and a desire to stop and smell the roses. Non-smoker. Reply, please, with letter/recent photo/phone. NYM J979.

Successful Entrepreneur,—37, 6', 160, handsome, divorced, no children, Jewish, non-workaholic with eclectic interests. Own properties in Manhattan; house on Long Island. Looking for very pretty, very slender, intelligent, stable, warm, romantic, caring woman, 25-35, who is ready to share romance, friendship, maybe more. Bio/phone/photo, a must. NYM LL68.

Warm, Good-Looking—Adventurous, professional, white, single man, 40, seeks female counterpart, 27-33, to share life. Note/photo. POB 1206, Hoboken, N.J. 07030.

Successful, Handsome, Business Exec.—30, seeks attractive, quality, N. Shore, L.I., woman, 25-35, for romantic dinners, Broadway, exotic vacations, and the best life can offer. Children ok. Photo/ phone a must for reply. NYM. LL72.

Soup And Marriage—For successful, 30, professional, Jewish male. Not Tom Selleck, yet no Howdy Doody either. Seeks woman of looks, wit and charm, for friendship and good times. Phone/photo a must. NYM KK55.

Single, PhD Male—31, British educated, Pakistani, marriage-minded. NYM KK56.

Help Wanted—Permanent position open for attractive, bright, flexible, affectionate, 25-35-year-old, non-smoking woman. Benefits include, respect, loyalty, generosity and an interesting and comfortable lifestyle. Chosen applicant must be able to relate to 3 part-time assistants (ages 5-9), and a husky, 37-year-old partner that values honesty and integrity above all else. Introductory letter required. Photo appreciated, returned. NYM LL69.

Wall St. Executive—35, divorced, intelligent, sincere, good looks and build. Looking to build special, lasting relationship with a bright, honest, slim, pretty woman, 23-32, with nice smile and sense of humor. Photo/phone/note or bio, please. NYM KK57.

Wanted: Man Tired Of Bars—Woman, 30, seeks relationship. Photo. NYM LL70.

Special Lady Wants—To win your heart. Are you a single, Jewish male, 29-37, tall, smart, sexy and sensitive? I'm an attractive, slim, professional female who enjoys the gym, dancing, sports and life! Non-smoker. Send picture and bio. NYM KK59.

Handsome Romantic, Surgeon—Gentle, highly successful, expressive, dynamic, early 30's, elegant, funny. Seeks caring, beautiful, Jewish Manhattanite, 20-32, non-smoker, to operate with and marry. I'm a sensitive, athletic, slim, sexy, MD., art connoisseur and lots more. It's so easy to fall in love. Short note/photo a must, if desire reply. NYM LL71.

Design Professional—Good-looking male, 32, likes art and music and much more, seeking the right woman, 20-30, for lasting relationship. PO Box 196, Bronx, NY 10471.

Pretty And Shapely Writer— 30, Jewish, creative, warm and witty. Welcomes response from an attractive man, 28-40, who is traditional about love, quite successful yet sensitive, a bit intellectual with a resilient sense of humor that helps him survive and thrive. NYM EE39.

Long-Legged Lady—Seeks professsional, Jewish male, age 30-40. Tall, trim, and ability to communicate non-negotiable. I am highly educated, attractive, slender, Jewish, 32, interested in a healthy relationship. Bio/phone/photo. NYM EE40.

Pretty, Affectionate, Romantic—Petite, professional woman, young 36, likes cities, mountains, oceans, seeks loving, caring relationship, with happy stimulating man, who enjoys pampering and being pampered. NYM KK60.

Jewish Male—Ivy League degrees, good appearance. Own real estate business. Seeks intelligent, non-smoking lady, 35-45. Note/phone, please. NYM EE41.

Outstanding, Professional Male—Jewish, 32, 5'9", attractive, sincere, fun-loving, romantic, with eclectic tastes. Seeks a woman of looks, brains, and humor. Bio/ photo, please. NYM KK61.

Shalom—Beautiful, slim, 5'6", long dark hair, in 40's, bright and creative, seeks principled, thoughtful male, with wide interests. NYM KK62.

Kind, Together Emotionally—Idealistic, compassionate, very attractive professional woman, 39, looking for a highly articulate, literate and successful man, with sense of humor, tall, between 35-49, to share city/country lifestyle. NYM EE44.

Youthful Asian Widower—55, invites sincere lady for companionship. Photo/ phone/note. NYM EE45.

Married I Can Always Get—Now I want to start life again. Wealthy, beautiful lawyer, former news producer, soft-hearted, hard-headed widow, 40's, wants more than memories. Seeks confident, warm, educated, mannered man who's not afraid of adventure and a few nice things. Bio/phone. NYM KK64.

Seeking That Special Man—For caring, enthusiastic, vivacious, attractive, brunette, 5'7 1/2", female mid 30's, who enjoys long walks, sunsets, quiet romantic candlelight dinners, movies, cycling, craft shows, sunbathing, travel, sport events, plays, dancing and good conversations. If you are gentle, sincere, honest, attractive and romantic and seeking a solid lasting relationship. Reply with photo/note/ phone. NYM EE46.

Make My Day—Perhaps our lifetime. LI male, 35, educated Public Executive, soon to host cable TV series. Seeking local lady, 24-38, with compassion, smarts, hourglass figure, 5'5" or less, to share fireplace, photography, music, poetry, sports, etc. My "Lamborghini" works fine, very mobile despite part-time wheel-chair. Just ask my friends i.e. Cathy Lee Crosby, Laura Branigan etc. Phone/photo, please. NYM EE60.

Male, Swedish Descent—32, seeks Scandinavian wife, 22-36, for Albany area. Note/phone/photo. Box 9006, Schenectady, NY 12309.

A Warm & Sensitive—Brown-eyed woman, 27, attractive with a beautiful smile, intelligent, honest, friendly. Is seeking a man with the same qualities to build a lasting relationship. Please be honest with your reply. Bio/photo. NYM KK66.

Attractive, Blue-eyed— Petite, divorced, Jewish professional, seeks successful Jewish man, 40-50, who wants friendship/romance. Note/photo/phone. NYM EE49.

Passionate Pasha—Healthy, wealthy and wise, just turned 50 but young at heart. Seeks fascinating, attractive and confident woman, age 25-35, for romance and adventure. Photo should accompany reply to assure response. NYM KK68.

Discriminating?—If so, this entrepreneur 30, handsome and caring, would like to meet a tall, slim, beautiful woman with lots of style, charm, integrity, and joie de vivre. Note/phone/photo. NYM EE51.

Attractive English American—Widow, 50, Northern NJ, seeks mature, strong, stable, fun-loving man, 50-62, for caring relationship. I'm blond/blue-eyed, buxom and classy. NYM KK54.

Still Sailing—Retired man seeks able woman for fun, cruising or city arts. Note/ photo/phone. NYM KK70.

I Desire A Lady—Who is intelligent, Jewish and a widow, 50-55, who is sexy and attractive, who needs companionship and more. I am a vigorous man, 5'10", 176 lbs., financially secure. Photo, bio, will return. NYM KK71.

Not An Ivy—Has master's. Writer, 30, 5'7", seeks egalitarian woman, romantic yet assertive, 23-37, any height. Note/ phone. NYM KK72.

STRICTLY PERSONALS

I Desire A Gentleman—Who is intelligent, urbane, passionate, and successful in his field and likes what he does. Well-groomed, articulate, 33-53, 5'9" plus, with a disciplined waistline. Someone who is unpretentious, confident and humane. I am very attractive most of the time, with a pleasing body, 35, intelligent and have traveled from Pittsburgh to the Seychelles. I enjoy my work, Laurie Anderson, Mahler, Verdi, working out at the gym and politics. I would prefer marriage with someone of complementary rather than matched interests. NYM J983.

Wanted: Fun-Loving Man—Single and free. I am 27, energetic, attractive, blond. If you are 5'10" plus, humorous and outgoing, write! Bio, phone. NYM J978.

Visual Artist—Warm, attractive, articulate, intense, Jewish, 38. Seeks fit, pretty, bright, Jewish lady who knows art, film and 501's, reads,cooks, committed to her career and likes simplicity while being urbane. Photo/bio. NYM J981.

Good-Looking Outdoorsman—35, 6', seeks fit woman, interested in going rural. NYM EE57.

Blond, Brains & Brawn—Cultured, 5'10", handsome, well-rounded guy, 37. Seeks independent, sharp, trim, active, beauty for real thing. Photo. NYM KK83.

The Stuff That Dreams—Are made of. Smokey-eyed, sensitive beauty with her own business, seeks very handsome, ultra-successful man of style, charm and verve, 28-42. Photo/phone. NYM KK84.

Brie-I Detest—If you (female 20's) do to, but like 28 year Jewish professional man, fun, interested with serious side. Send photo and paragraph. NYM EE59.

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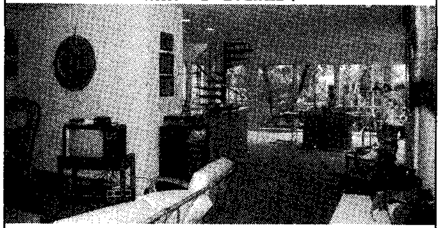

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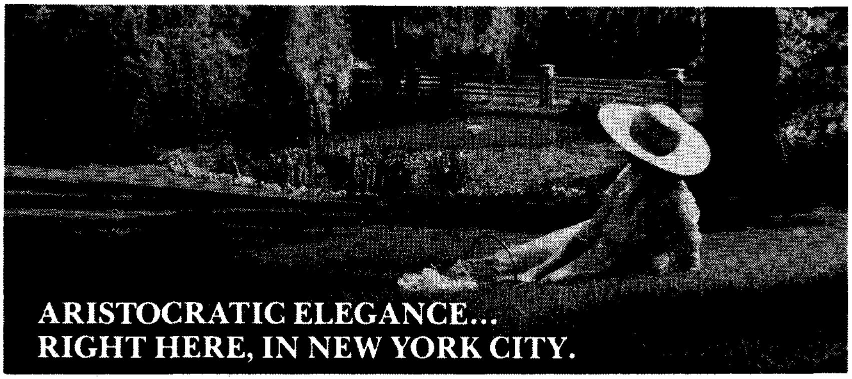
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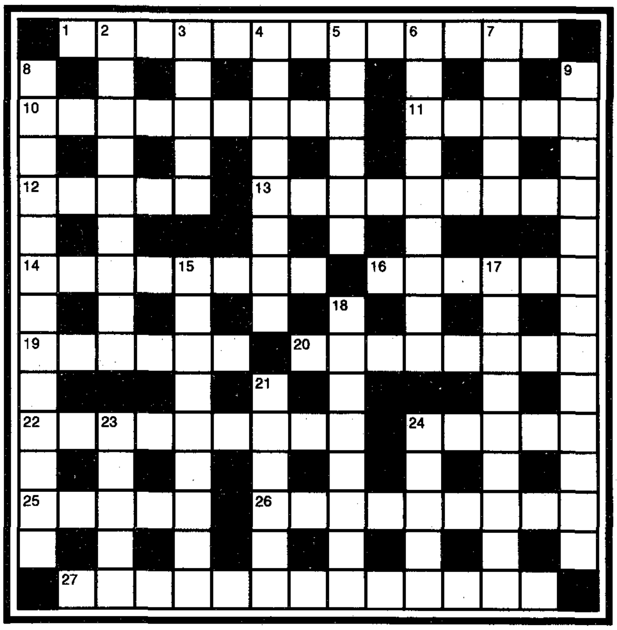
Research Source: 1984 Monroe Mendelsohn Survey Of Adults and Markets Of Affluence

'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Electricity as an anaesthetic—see this issue! (7, 6)
10 It is included among those who are pursued and punished. (9)
11 Seat with a high back. (5)
12 Place which makes an animal hot. (5)
13 City which makes one a cad to mother. (9)
14 Fashionable witch hold nothing back when drawing in. (8)
16 Junction performed on the bed. (6)
19 Warned to turn into a boy. (6)
20 Without gravity the driver would be missing in action. (8)
22 Is holding a party afterwards for worshippers. (9)
24 Bird which makes mother cry. (5)
25 Man who has a limb back to front. (5)
26 A soldier may wear it to stop someone who does not stand up after a party. (9)
27 Roads which go east in new Tory seats after reshuffle. (6, 7)



Down

2 We hear you seize a building without shame. (9)
3 Appear sick when a worthless person is beheaded. (5)
4 Funny song about Ireland being associated with pigs. (8)
5 Barely human state? (6)
6 Conquering dynasty holds a flower. (9)
7 Creature that makes a musical note in death. (5)
8 One of these foreigners has to observe bird noises. (13)
9 They would be useful for burning weeds but badly mar the flowers. (5-8)
15 After change of life permit to be unproductive. (3, 6)
17 Enlisted to study a text. (9)
18 Cradle which will do for the fish I catch. (8)
21 One insect holds another one up weakly. (6)
23 Musical means of communication. (5)
24 Animal which shows there is *some ado about nothing.* (5)

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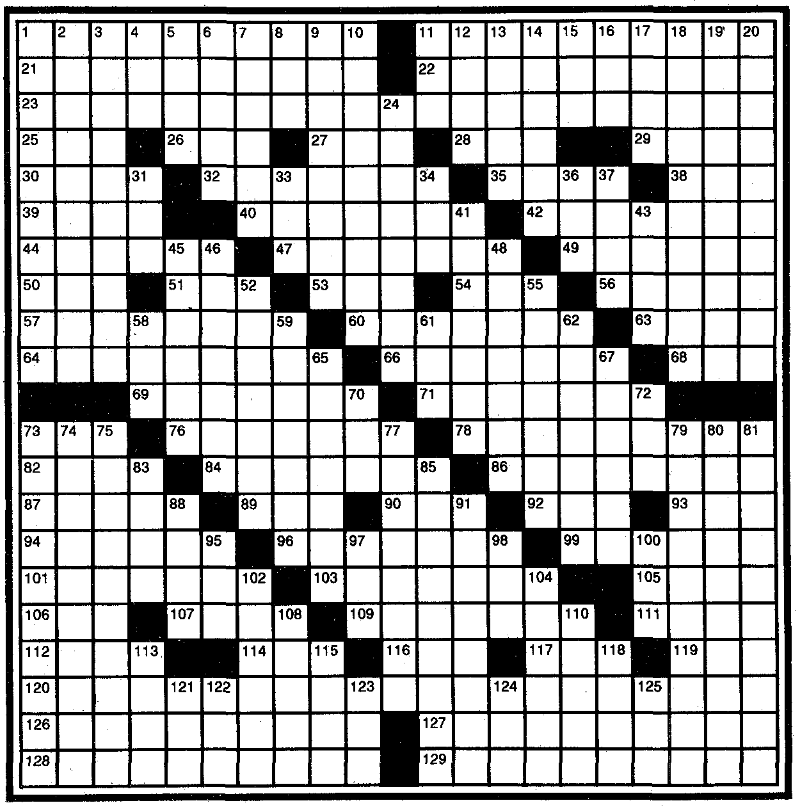
'SOME LONGIES': 'CUE' CROSSWORD / By Maura B. Jacobson

Across

1 Committed sacrilege
11 In a detestable manner
21 Try the patience
22 Confederate hero
23 Divisions into unrelated sections
25 Actress Munson
26 —— generis
27 Numbered hwy.
28 SMU's rival
29 Aide: abbr.
30 Soprano Grist
32 Newborn baby
35 Poet Pound
38 Distaff pronoun
39 Seed covering
40 —— polish (extreme neatness)
42 "Knock on ——," 1949 film
44 Addison-Steele periodical
47 Showed frugality
49 Proper
50 Call —— day
51 Existed
53 —— -hoo!
54 Child's dickey
56 Playground chute
57 Blood feud
60 "Tender Is the Night" heroine, et al.
63 Grassy plant, in Avila
64 Memorable Detroiter
66 Bestows as a gift
68 Snarly sound
69 Larry or De Witt
71 Fixed price
73 Many moons ——
76 Brandy glass
78 Bases of altitude measurements
82 Mongrels: var.
84 Macramé worker
86 Reading disorder
87 Flora and fauna
89 Half a voodoo charm
90 Informative talk: abbr.
92 New Mexico tribesman
93 Cousin's pop
94 Amount leaked
96 Unit of explosive force
99 Not as far
101 Rallying mottoes
103 Restores, in Scots law
105 After peek, in the nursery
106 Kind of railway
107 Crucifix
109 In the accustomed way
111 Brit. bombers' monograms
112 On one's toes
114 Late-style: prefix
116 Financial sci.
117 —— C. (Calif. ed. network)
119 FDR measure
120 Church-state separationist
126 Pleas
127 Identifying with responsively
128 Official who appoints
129 Mythic monster of the deep

Down

1 Ornamental
2 Proved blameless
3 Do-gooders
4 Sixth-sense letters
5 Tax pros
6 Summer TV viewing
7 Shaw namesakes
8 O'Shanter's hat
9 Infinite time
10 Toothlike projection
11 Moslem leader
12 Trousers accessory
13 Being cooled
14 Jewish doorpost scroll
15 Author Levin
16 Slavery rebel Turner
17 Inter ——
18 Coming into bloom
19 Focusing device
20 The recent past
24 Resembling lockjaw
31 —— at ease
33 Goddess of the harvest
34 Tolkien creature
36 Hosp. staffers
37 Sailors' affirmatives
41 Fillets
43 Cross out
45 Actor Tom, and family
46 Stoolie
48 Widened
52 Throwing rocks
55 Is treacherous
58 Santa's mo.
59 Medium of aesthetic expression
61 Lettuce variety
62 Encloses with a coating
65 More daft
67 Stone markers
70 Tennis divider
72 Eden exile
73 Hid for a surprise attack
74 Beheading apparatus
75 Ear doctors
77 Health setbacks
79 Long-distance commuter
80 Wet front, on a weather map
81 Very holy
83 Bachelor party
85 Does art restoration
88 Seaweed extract
91 Clear soup
95 Duo after em
97 Mineral geography: Sp.
98 Just-bought, to Hans
100 Longest Swiss river
102 Beethoven form
104 Steam baths
108 Ledger entry
110 Ms. Lenya
113 Before wig or winkle
115 Butter sub
118 Thermometer abbr.
121 Partition, for short
122 Sunbath result
123 Neighbor of Syr.
124 Antipollution org.
125 GOP member



Solutions to last week's puzzles appear on page 154.

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Less than 1 mg. tar and nicotine

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AIR STREAM FILTER
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Box King—lowest of all brands—less than 0.01 mg. tar, 0.002 mg. nic.

Carlton is lowest.

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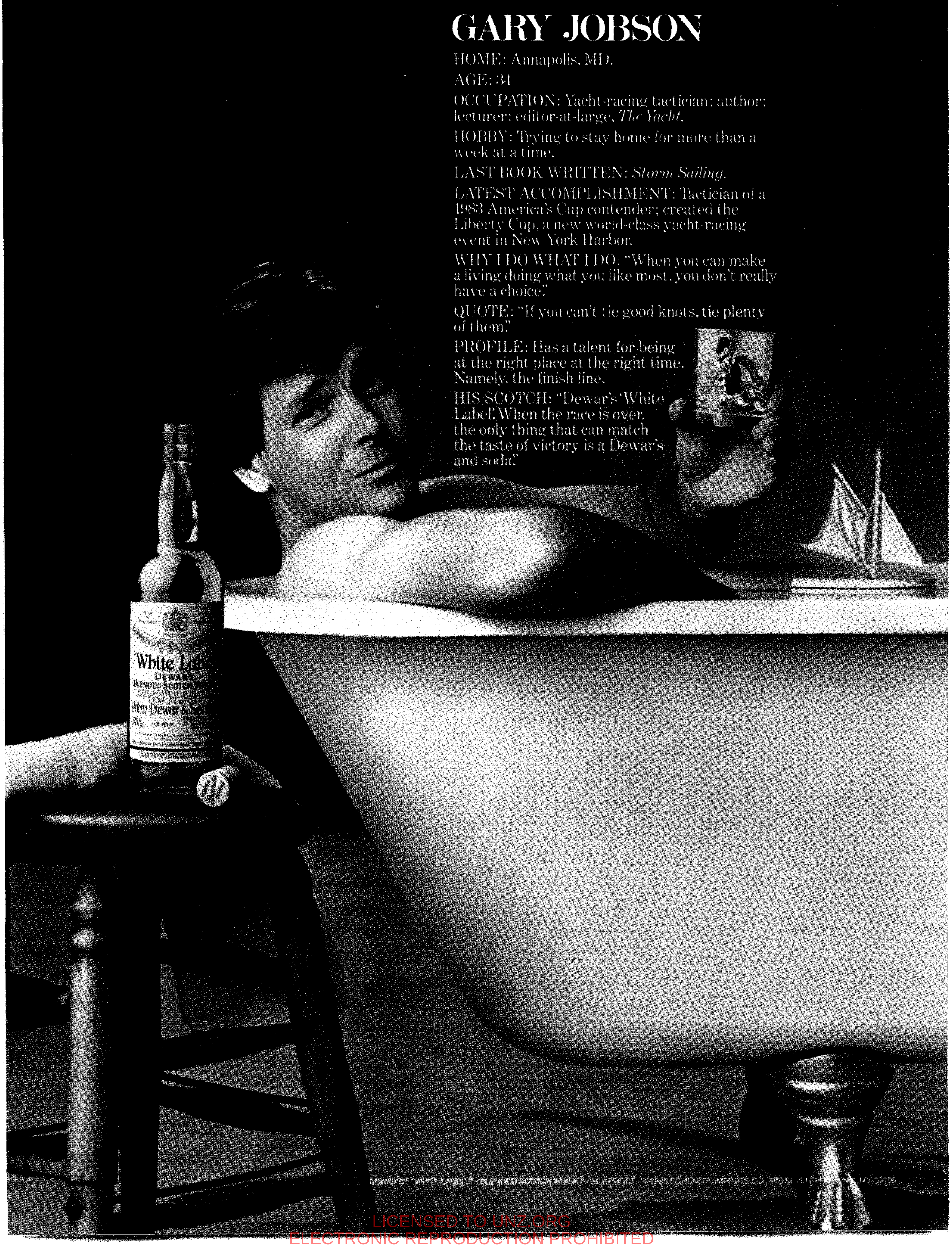
DEWAR'S PROFILE:



GARY JOBSON

HOME: Annapolis, MD.

AGE: 34

OCCUPATION: Yacht-racing tactician; author; lecturer; editor-at-large, *The Yacht*.

HOBBY: Trying to stay home for more than a week at a time.

LAST BOOK WRITTEN: *Storm Sailing*.

LATEST ACCOMPLISHMENT: Tactician of a 1983 America's Cup contender; created the Liberty Cup, a new world-class yacht-racing event in New York Harbor.

WHY I DO WHAT I DO: "When you can make a living doing what you like most, you don't really have a choice."

QUOTE: "If you can't tie good knots, tie plenty of them."

PROFILE: Has a talent for being at the right place at the right time. Namely, the finish line.

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